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FORT WAYNE. CLUBS & SOCIETIES.
MORNING MUSICAL

INDIANA COLLECTION

GIFT OF
ISABELLE McCLURE PELTIER

1890

School of Music.

36 WEST WAYNE ST.

Thursday Evening, April 17th, 1890,

CONCERT OF THE

Detroit Philharmonic Club.

WM. YUNCK, First Violin.
L. F. SCHULTZ, Second Violin.
WALTER VOIGTLANDER, Viola.
METZDORFF, Violincello.

ASSISTED BY

MISS KENOWER, Sopranno.

Program.

1. Meyer-Helmund, - - - - - - - Tanzweise.
2. Meyer-Helmund, - "Of Thee I'm Thinking, Margareta."
   Molloy, - - - - - "Love's Old Sweet Song."
   Gatty, - - - - - "One Morning, Oh, So Early."
   Sketch of Rubinstein.
3. Franz Liszt, - - - - - - - "Arabesque."
   Schubert-Liszt, - - - "Serenade of Shakespeare."
4. Hope Temple, - - - - - "My Lady's Bower."
   "'Tis all that I can Say."
   "An Old Garden."
5. Current Musical News.
6. Rubinstein, - - - - "Du bist wie eine Blume."
   Liszt,
   Rubinstein, - - - - - - - - "Der Asra."
7. Raff, - - - - - "The Spinner—Etude," Op. 15.

Morning Musical, May 2, 1890.

Programme.

SUBJECT: CHOPIN.

I. Polonaise. . . . . Op. 40, No 1.
   Impromptu. . . . . Op. 29.
   Waltz, ... E. Minor.
   Mazurka. . . . . Op. 33, No. 4

II. Lithuanian Song.
   Maiden's Song.
   Birdling.

III. Nocturne, ... Op. 15, No. 3.
   Fantasie, Impromptu, ... Op. 66.
   Berceuse, ...
   Scherzo, ... Op. 31.

IV. Schumann.—"He, the Best of All, the Noblest."

V. Concerto, ... E Minor, Op. 11.
   Allegro Maestoso.

Programme.

JOSEPH HAYDN—Quartette in D Minor, Op. 76, No. 2.

Allegro.

Andante o piu tosto Allegretto.

Menuetto, (Allegro, ma non troppo).

Finale, (Vivace assai).

JOSEPH HAYDN — Recitative and Aria. "With Verdure Clad."
From "The Creation."

a A. RUBINSTEIN—Molto Lento. - - (Music of the Spheres).
b F. SCHUBERT—Moment Musical. - (a la Hongroise).
c FELIX MENDELSSOHN-BARTHOLDY. Scherzo.

C. BOHM—Spring Time.

ROBERT SCHUMANN—Quartette in A Minor, Op. 41, No. 1.

Andante expressivo—Allegro.

Scherzo. (Presto).

Adagio.

Presto.

Program.

1. Duo, - - - - The Crimson Glow of Sunset Fades.
   Outline of the Romantic School.
2. Schumann, - - - - - - - Romanza Op. 28.
   Aufschwung Op. 12, No. 2.
3. Schumann, - - - - - - - Er der Herrlichste
   Schubert, - - - - - - - - - Widmung.
4. Chopin, - - - - - - - - - - Berceuse.
   Scherzo Op. 31.
5. Dessauer, - - - - - - - - - Enticement.
   Chopin, - - - - - - - - - Maiden's Wish.
   Lithuanian Song.
6. Grieg, - - - - - - Humoresque Op. 19, No. 1.
   Brahms, - - - - - - Rhapsodie Op. 79, No. 1.
7. Soedermann, - - - - Peasant's Wedding March.

Morning Musical,
Friday Evening, May 16, 1890.

Find who were the performers.

Program.

1. Mendelssohn, - - - Rondo Capriccioso.
   Raff, - - Introduction and allegro scherzoso.
2. Schumann, - - - - - - {a In My Garden.
   Jensen, - - - - - - {b Marie
4. Mendelssohn, - - - - - Notturno.
   Intermezzo.
5. Mendelssohn, - - - - Concerto in G Minor.
6. Mendelssohn, - - - {a The First Violet.
   {b On Pinions of Song.
7. Mendelssohn, - - - Song Without Words, No. 1.
8. Mendelssohn, - - {a I Would That My Love.
   {b May Bells and Flowers.

Miss Krueger Miss Mayer
May. 30/90

1890-91

Program.

Subject:—Mendelssohn.

1. Heimkehr aus der Fremde. Op. 89.
2. *a.* Greeting.
   b. Passage Bird's Farewell.
3. Songs Without Words.
   a No 15.
   b " 36.
   c. " 30.
4. Oh, Rest in the Lord.—From Elijah.
5. Capriccio in H mol.

Morning Musical, Oct. 3d, 1890.

Song Recital.

Bach.—My Heart ever Faithful.
Haendel.—Lascia chia Pianga.
Haydn.—My Mother bids me bind my Hair.
. . . . . .
Beethoven.—Adelaide.
Schumann.—Frauenliebe.
Schubert.—Spinning Song.
Ries.—Spring's Blue Eyes.
. . . . . .
Spohr.—Rose wie bist du.
A. Thomas.—Mignon.
Gounod.—Ring on Sweet Angelus.
Lassen.—A Dream.
Coraciollo.—*a.* A Flight of Clouds.
b. Nearest and Dearest.
Mendelssohn.—Chorus—Ave Maria.
Concerto in 9 dur.
Allegro con fuoco, Andante.
Presto, Molto Allegro.

Morning Musical, Oct. 17, 1890.

Program.

Haydn—Symphony No. 1.
Minuet.
Allegro Molto.
Haydn—*a* Andante.
b Serenade.
Mozart—Thought cannot reach Thee.
The Violet.
Mozart—Sonata in C.
Andante Cantabile.
Allegretto.
Mozart—Chorus from Magic Flute.
Mozart—Fantasia in D Mi.
Haydn—Gipsy Roudo.
Mendelssohn—Chorus, with Solo.
Ave Maria.

Morning Musical, Oct. 31st, 1890.

Program.

Strauss Grunfield—Persian March.
Rubinstein—Melodie in F.
Spohr—Serenade.
Chopin—Polonaise in B flat.
Scharwenka—Polish Dance.
Reading.
Joseffy—Pergolese.
Clara Schumann—Gypsy Song.
Rubinstein—Yearnings.
Liszt—Huugarian Rhapsodie.

Morning Musical, Nov. 14, 1890.

Program.

Schumann.
1 Carnival Op. 9.
Pierrot.
Arlequin.
Valse Noble.
Florestau.
Coquette.
Papillons.
Chopin.
Reconnaissance.
Aveu.
Fiuale.
2 Wenn ich in deine Augen Seh'.
Widmung.
3 Op. 85. Trauer.
Kroatenmarsch.
Op. 121. Schlummerlied.
Op. 15. Fast zu ernst.
Glueckes g'nung.
Op. 124. Leides ahnung.
4 Op. 26. Faschingsschwank.
Allegro.
5 Er der Herrlichste.
6 Concerto in a moll.

Morning Musical, Dec. 5, 1890.

Program.

Franz-Schubert, 1797-1828.

1 Divertissement, Op. 54.
2 Rubinstein, The Lotus Flower.
Song of the Birds.
3 Fantasia, Op. 78.
4 Staendchen.
Heidenroeslein.
Die Forelle.
5 Impromptu in A Flat. Op. 142.
Marsch. Op. 121.
6 Erlkoenig. Op. 1.
7 Der Tod und Das Maedchen.
Der Stuermische Morgen.
Du bist die Ruh.
8 Choruses.
Reinecke. Wakeu not the sleeper.
Mendelssohn. Ave Maria.

Morning Musical, Dec. 12, 1890.

Program.

Development of Harpsichord into Piano.

SCANDINAVIAN MUSIC.

1. Gade - Mariotta – Overture.
2. *a* Weyse—Der Eichwald bronset.
   b Weyse—Romanze.
3. Grieg—Bridal Procession.
4. *a* Heise—There be None of Beauties Daughters,
   b Heise—Saltarella.
5. *a* Grieg—Folkssong
   b Grieg Song, transcribed for Piano.
   c Rung – Stionnungs bilder.
6. *a* Lange-Muller - Russian Folkssong.
   b Lange-Muller– Spanish Folkssong.
   c Grieg—The First Meeting.
   d Grieg - Good Morning.
7. Kuhlan—Sonate in C Maj.
   a Allegro.
   b Andante.
   c Rondo.

Morning Musical, Jan. 8, 1891.

Program.

1.	*Liszt.* Duo.	Rhapsodie, No. 12.
2.	*Chopin.*	Polonaise in Op. 22.
3.	*Gounod.*	*a* Ring on Sweet Angelus.
	Schumann.	*b* In My Garden.
4.	*Mendelssohn.*	Capriccio in H Moll.

1.	*Schubert-Liszt.*	Erlkoenig.
2.	*Rubinstein.*	*a* Yearning.
	Ries.	*b* Parting.
	Meyerbeer.	*c* Fishermaiden.
3.	*Chopin.*	*a* Polonaise.
	Godard.	*b* Scherzoso.
	Moszkowski.	*c* Air de Ballet.
4.	*Meyer Helmund.*	*a* Of Thee I'm Thinking.
	Gatty.	*b* One Morning So Early.
5.	*Schumann.*	Concerto in A Moll.

Morning Musical, Jan. 15, 1891.

Program.

PART I.–ORATORIO.

1 Mendelssohn I Waited for the Lord.
MISSES KENOWER AND SCHIOLER.

2 Handel—How Beautiful are the Feet.
MISS KENOWER.

3 Costa—No Evil Shall Befall Thee.
MISSES SCHIOLER, MESDAMES BROWN AND NINDE.

4 Handel- Rejoice Greatly.
MISS ELIZABETH SCHIOLER.

PART II.

1 Part Songs—16th and 17 Centuries.
Drink to Me Only With Thine Eyes.
Sally in Our Alley.
MISS KENOWER, MISS SCHIOLER, MRS. NINDE.

2 Schumann– Davidsbundlertaenze.
Chopin – Nocturne (C sharp minor.)
MISS SCHIOLER.

3 Jensen - Lehn deine Wang
Lassen - Sunrise.
MISS KENOWER.

4 Part Songs—Reinecke—Waken Not the Sleeper.
Smart—Down in the Dewy Dell.
MISSES KENOWER, SCHIOLER, LARGE, MESDAMES BROWN AND NINDE.

5 Lange-Muller—Air from "Spanish Students."
Grieg—Good Morning.
Heise—Saltarella.
MISS ELIZABETH SCHIOLER.

6 Beethoven—Concerto in C minor.
MISSES SIBONI AND LARGE.

Morning Musical, Jan. 16, 1891.

Program.

Beethoven.

1 Sonata, Op. 2, No. 1.
Allegro.
Adagio.
Minuetto.
Prestissimo.

2 *a* Der Abschied.
b Freudvoll und Leidvoll.

3 *a* Rondo Op. 51, No. 2.
b Mignon.

4 Symphony.

Morning Musical, Jan. 23, 1891.

Program.

READING.

Development of the Sonata from the Suite.

1 Mozart Symphomy E flat.

2 Handel O Thou that Tellest Good Tidings from the Messiah.

3 Handel *a* Praeludium.
b Sarabanda.
c Courante.
Mozart *d* Menuetto for Violin, from E flat Symphomy.
e Fantasie, D minor.

4 Mozart—*a* Thought Cannot Reach Thee, from Marriage of Figaro.
b Batti Batt, from Don Giovanni.

5 Mozart Sonata, No. 3, E major.
Allegro Moderato.
Andante Cantabile.
Allegretto.

6 Handel *a* Vouchsafe O Lord, from the Dettingen Te Deum.
b I Know that My Redeemer liveth.

7 Beethoven—Concerto, No. 4, G major.
Allegro Moderato.

Morning Musical, Jan. 29, 1891.

Program.

1. Chopin—Ballad A Flat.

2. *a* Schuhert—Heller—The Trout.

b Jensen. Barcarolle.

3. *a* Bold. Uudine.

b Gamarelle. Swiug Song.

c Godard. Novellozza.

4. Beethoven. Rondo in B Flat.

Morning Musical, Feb., 6th, 1891.

Program.

RHYTHM.

Old Dance Forms:

1. *a.* J. S. Bach. Bourree.
b. G. F. Handel. Sarabande.
c. Boccherini. Minuetto.
d. Martini. Gavotte.

2. G. F. Handel. Air from Rinaldco.
"Lascio chia Pianga."

Cradle Songs.

3. *a.* Kjernlf. F Sharp Major.
b. Heller. D Flat Major.
c. Schumann. E Flat Major.
d. Schuhert. F Minor.
e. Goldschmidt. F Sharp Major.

Modern Dance Forms.

4. *a.* Thayer. Bourree.
b. Paderewski. Miunetto.
c. Godard. Mazurka.
d. Grieg. Dance Caprice.

5. *a.* Gounod. Polonaise.
b. Bishop. Hark to the rolling drum.

6. *a.* Raff. Laendler.
b. Jensen. Hochzeitsmarsch.

Morning Musical, Feb. 20, 1891.

Program.

CLASSICS:

1 Gluck Saint Saens, Caprice (with Fugue) on airs from "Alceste."

2 Dom. Scarlatti, Sonata in E. (Pastorale, Allegro.)

ROMANTICS:

3 *a* Chopin, - - - Etude in F. Op. 25, No. 3.
b Jensen, - Nocturne in F. sharp, Op. 58, No. 2.
c Schumann, - Traumeswirren, Op. 12, No. 7.

CONTEMPORARIES:

4 *a* Rheinberger, (Munich) - Fugue in G minor.
b Nicode (Dresden,) Phantasy, Op. 6, No. 2, (to the memory of Schumann.
c Leefson (Phila. Pa.) Mennet a l'antique, (dedic to Const. Sternberg.)
d W. F. Boothe, (Phila. Pa.) Concert Etude in E flat (Octaves,) (dedid. to Const. Sternberg.)

5 *a* G. W. Hunt, (Erie, Pa.) - Bouree, in A minor.
b Blumenschein, (Dayton, O.) Harlequinade, Op. 32, (dedic. to Const. Sternberg.)
c Sternberg, (Phila. Pa.) Staccatella Op. 50, No. 3.
d Sternberg, (Phila. Pa.) Chanson d'amour, Op. 50, No. 2.
e Sternberg, (Phila. Pa.) Tarantella, Op. 49, No. 2.

POPULAR:

6 Liszt, Hungarian Rhapsody, No 14, (dedic. to Buelow.)

Program.

1. Mozart. Sonata, in G ma.
   Allegro.
   Andante.
   Presto.

2. Mozart. *a.* The Violet.
   b. Thought cannot reach thee.

3. Mendelssohn. Songs without words.
   a. Hunting Song.
   b. Op. 30, No. 7.
   c. Op. 30, No. 10.

4. Beethoven. Symphony, No. 8.
   Allegro Vivace e con brio.
   Allegretto Scherzando.

Morning Musical, March 6th, 1891.

Program.

Beethoven: 1770-1827.

1 Andante from Sonata, Op. 14, No. 2.
   Sonata, Op. 27, No. 2. (Moonlight.)

2 Dreis Gesaenge von Goethe.
   No. 1, Wonne der Wehmuth.
   No. 2, Sehnsucht.

3 Reading—Mignon.
   a Bagatelle, Op. 33, No. 1.
   b Albumblatt—"Fuer Elise."
   c Mignon.
   d Funeral March.

4 *a* La Partenza.
   b Freudvoll und Leidvoll.

5 Concerto in C minors.
   Allegro con brio.

Morning Musical, March 20, 1891.

Program.

Music in England.

I. *a* Short History.
   b Rule Brittania, by Thomas Arne.

II. Henry Purcell, 1658-1695.
   a When I am Laid in Earth.
   b What Shall I Do?
   Part Songs. 16th and 17th Centuries.
   c Drink to me only with Thine Eyes.
   d Sally in Our Alley.

III. M. Clementi, 1752, Toccata.
   J. B. Cramer, Etudes Nos. 15, 20, 11.
   2d Piano, by A. Henselt.

IV. *a* Sir H. Bishop. 1786, "Should he Upbraid."
   b Thomas Arne, 1710, "When Daisies Pied."
   c "Where the Bee Sucks."
   d Old Song, On the Banks of Allan Water.
   e C. E. Horne, Cherry Ripe.

V. John Field, 1782, Nocturne.
   Sir Wm. Sterndale Benuet, Rondo Piacevole.

VI. Wm. V. Wallace,
   a Alas! Those Chimes, from opera Maritana.
   b Romance Inocence for Piano.

VII. Sir A. Sullivan, The Lost Chord.

Morning Musical, April 3, 1891.

Program.

1 Rubinstein—Bajaderentanz.

2 *a* Panofka—O Salutaris.
   b Blumenthal—Venetian Boat Song.

3 Sullivan—The Lost Chord.

4 Meyer-Helmund—Magic Song.

5 Gounod—Oh! That We Two were Maying.

6 *a* Thayer—Bourree.
   b Moszkowski—Air de Ballet.

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1 *a* On the Banks of Allan Water.
   b Horne Cherry Ripe.
   c Arne—"Where the Bee Sucks."

2 A Winter Lullaby.

3 *a* Tosti—Beauties' Eyes.
   b Lassen—A Dream.
   c Umlauft—Can I conceive it?

4 *a* Beethoven—Wonne der Wehmuth.
   b Beethoven—Freudvoll und Leidvoll.

5 *a* Paderewski—Minuetto.
   b Godard—Mazurka.

Morning Musical, April 16, 1891.

Two

FOURTH ARTISTS' CONCERT,

GIVEN BY THE

Bernhard Listemann String Quartette,

Electric Club Hall, April 20, 1891.

PROGRAM.

PART I.

1 Quartette in C Minor, Op. 18, - - - - Beethoven
a Allegro.
b Andante Scherzando.
c Menuetto.
d Finale, Presto.

2 Concerto for Violin in A Minor, - - Vieuxtemps
MR. BERNHARD LISTEMANN.

3 Songs—*a* There's a Way, - - - - - - Raff
b In Old Madrid, - - - - - Trotere
MRS. F. GIESE.

4 Hungarian Rhapsodie, No. 14, - - - - Liszt

PART II.

5 Fantasie for Cello, "Le Desir," - - - - Servais
MR. FRITZ GIESE.

6 Andante cantabile, Op. 11, - - - - Tschaikowski
(For Strings.)

7 Serenade for Flute, Violin and Cello, - Doppler
MESSRS. RUCQUOY, B. LISTEMANN AND GIESE.

8 Fantasie on a "Midsummer Nights Dream," Mendelssohn.

Two

Program.

SUBJECT: Scandinaviau Music.

1. Sihoni. *a.* Impatience.
b. Mazurka.
2. Grieg *a.* Humoresque in C.
b. Humoresque in A Mi.
c. Valse Capriccio.
3. Hartmann, - - - - - - - - Romanze.
Danish Volkssong.
Rung, - - - - - - Takot's Song.
4. Kjerulf, - - - - - - - Cradle Song.
Scandinavian Melodies.
Gade, - - - - - - - Sonate in E Mi.
Allegro.
5. Kuhlau, - - - - - - - Ouverture.

Morning Musical, May 16, 1891.

Program.

1. Beethoven Souata, Op. 14, No. 2.
Allegro.
2. L. Spohr. Rose, wie hist du.
3. Schumann. *a* Glueckes Genug.
b Fast zu erust.
c Leidesahuung.
F Chopin, *d* Nocturne iu G. Maj.
4. F. Schubert. *a* Haiden Roeslein.
b Hark! The Lark
A. Jenseu *c* By Mauzauares.
5. F. Schubert. Rondo.

Morning Musical, May 29, 1891.

1891-92

Programme.

ANCIENT MUSIC.

1. General Reading with illustrations;
   Pythic Ode of Pindar.
2. Reading:—Hebrew Music, with illustrations;
   Kol Nidreh, Ommom Ken.
3. *a* Hartmann—Character Stucke.
   b Grieg—Song transcribed for Piano.
4. *a* Heise—Two Songs.
   b " Swedish Folk Song.
5. *a* Schumann—Duett
   b Delibes Duett.

Morning Musicale. Oct. 16, 1891.

Program.

Music of the Middle Ages. (A. D. 500-1450.)

Old German Christmas Carol.

READING:—Church Music, with Illustrations;
Gregorian Tones, First and Second Endings.
"Prosa di Asino," from Passion Play of the 12th Century.
Secular Music or Minstrelsy. Illustrations;
English Round—"Sumer is icumen in"
French Chanson—"Robin et Marion."
German Volkslied—"Liebes Elslein."
Changes in Notation. Medieval Romances.

I. Jacob Arkadelt (1490.)—Ave Maria
II. Richard Wagner—Elsa's Dream from Lohengrin.
III. M Moszkowski—Air de Ballet.
IV. Chas. Gounod—Tell me, Beautiful Maiden.
V. W. A. Mozart—Symphony in E flat.
Andante.
Minuettto.
Finale.

Morning Musical, October 29, 1891.

Program.

Rise of Polyphony.
General Reading, with illustrations.

1 Gottschalk—Ojos Criollos.
2 *a* E. P Christy—Old Folks at Home.
b Thyra Schioler—Break, Break.
c Thyra Schioler—Sweet and Low.
d Delibes 'Les filles de Cadiz.
3 *a* Ethelbert Nevin—Berceuse.
b Ethelbert Nevin—Serenata.
4 *a* Ethelbert Nevin—"Beat Upon Mine Little Heart."
b Ethelbert Nevin—'Twas April.
5 *a* William Mason—Berceuse.
b Gottschalk—Miserere.
6 *a* G. S. Chadwick—Allah.
b G. S. Cbadwick—Goodnight.
7 *a* Moszkowski—Zur Guitarre.
b Silas—Gigue.

Morning Musical, Nov. 13, 1891.

Program.

Reading: Development of Organ.
4th Century Church Melody.
Tallis, 1400, Evening Hymn.
Luther, 1536, { Kine Fest Burg—Original. " " " " —Modern.
Reading: Life of Palestrina.
Palestrina, 1540, "O Lord My God."
Bach, 1685; *a* Mein glaubiges Herze frohlich.
b Prelude and Fugue. F Minor.
Stradella, 1645, "Kirchen Arie"
Reading: Legend of St. Cecilia.
Handel, 1685, *a* Ode on St. Cecilia's Day.
b "I Know that My Redeemer Livetb.
Haydn, 1732, Rec. "And God Saw."
Aria, "With Verdure Clad.
Gounod. "Lovely Appear."
Bach, *a* Prelude, Bb Minor
b Frencb Suite.

Morning Musical, Nov. 27, 1891.

Program.

Subject: Development of Fugue.

Scarlatti,—1659-1725.

Bach, J. S.—1685—1750.

Haydn,—1732-1809.

Reading, with Illustrations.

Scarlatti, *a* Pastorale.
b Bourree.

Haydn, *a* My Mother Bids Me Bind My Hair.
b Secoud Symphony in D.

a Bourree.

b Aria, Aguus Dei.

Bach, *c* My Heart Ever Faithful.
d Prelude and Fugue in F Minor.
e Chromatic Fantasie.

Morning Musical, Dec. 11, 1891.

Program.

READING; THE SONATA.

Beethoven.

1 Op. 81. Adagio—Das Lebewohl.
Allegro.
Andante Expressivo—Die Abwesenheit.
Vivacissimamente Das Wiedersehen.

2 Trocknet Nicht.
La Portenza.
Freudvoll und Leidvoll.

3 Fur Elise.
Bagatellen. Op. 33.
Rondo in G Ma.

4 Concerte in G Ma.
Allegro Moderato.

Morning Musical, Feb. 5, 1892.

Morning Musical

PROGRAM BY

Mrs. Fannie Bloomfield Zeisler,

Gluck-Sgambati—Melodie.
Scarlatti-Tansig—Capriccio.
Gluck-St. Saeus—Caprice on Themes from Alceste.
Ph. Em. Bach—Solfeggio.

Beethoven—Sonata, Op. 111.
Maestoso.
Allegro con brio ed appassionata.
Arietta Adagio Molto Simplice e Cantabile.

Chopin—Nocturne E major.
Etude G flat.
Ballade G minor.

Raff—Rigandon.
Moszkowski—Gondoliera.
St. Saens—Etude.

Masonic Temple, Feb. 9, 1892.

The only one

"Here will we sit and let the sounds of music Creep in our ears." : : : : : : : :

Program.

READING.

History of the Opera.

Selections composed on plays of Sbakspere.

Nicolai. Overture. Merry Wives of Windsor.

Old Melody. Willow Song.

Sullivan. Willow Song.

Foote. When Icicles Hang on the Wall.

Ernst. Elegie.

Tesca. Souvenir a Henselt. Op. 7.

Schubert. Hark, Hark, the Lark.

Drs. Arne and Jackson. Where the Bee Sucks.

Mendelssohn. Midsummer Night's Dream.
Scherzo.
Wedding March.

Heise. Songs from—
Much Ado About Nothing.
As You Like It.
Twelfth Night.

Schumann. Faschingsschwank.

Morning Musical, Feb. 19, 1892.

Program.

ITALIAN AND FRENCH OPERA.

Remarks on Opera Music.

Rossini Story of "William Tell."
Overture.
Tyrolean Chorus.
Air from "Semiramis."

Verdi—Story of "Il Trovatore."
Aria "Tacea la Notte," (Leonora.)
Aria "Stride la Vampa," (Azucena.)
Aria "Giorni Poveri," (Azucena.)
Chorus, Home to Our Mountains.

V. R Hoffman—Souvener de Trovatore.

Bizet—Story of Carmen.
"Seguedilla."
"Habenera."

L. Delibes Air from Lakme.

Gounod Story of Faust.
Aria "La Parlate 'd amore."
Jewel Song.

Morning Musical, March 4, 1892.

Program.

1 Beethoven—Sonata, Op. 81, Eb ma.

READING

Beginning of the Romantic Period.

SCHUMANN, 1810-1856.

2 Jagdlied, Op. 82, No. 8.

Aufschwung, Op. 12, No. 2.

3 Ich Kann's nicht fassen, nicht glauben, Op. 42, No. 3.

Du Ring an meinen Finger. Op. 42, No. 4.

4 Der Cantrabandiste—Schumann-Tansig.

5 Humoresque. Bb ma.

6 Ei Muhle liebe Muhle. Op. 112, No. 20.

Unterm Fenster. Op. 34, No. 3.

7 Concerto in A moll.

Morning Musical, March 18, 1892.

Program.

Schubert. Mendelssohn.

READING.

1 Schubert—Sonata, Op. 78.
Moderato Molto Cantabile.
Minuetto.
Allegretto.

2 Mendelssohn—Two Part Song.

3 Mendelssohn—Lieder ohne worte.
a No. 1.
b No 36.

4 Schubert—*a* Impromptu in a flat.
b Die Forelle.
c Ungeduld.

5 Mendelssohn—Rondo Capriccioso.
Andante e Presto.

6 Schubert—Who is Sylvia?
Carl Bohm—Still wie die nacht.

Morning Musical, April 1, 1892.

Program.

FREDERICK CHOPIN, 1809-1849.

Preludes. *a* In C minor.
b In D flat major.

READING.

Impromptu—Op. 29.
Marche Funebre.
Nocturne -Op. 9, No 1.

Songs. *a* Birdling.
b The Wish.

Etude—Op 10, No. 5.
Etude—Op. 10, No. 3.
Mazurka—Op. 24, No. 1.

Fr. Schubert
Unfinished Symphony.

Morning Musical, April 8, 1892.

Program.

ROBERT SCHUMANN.

READING.

1 Jagdlied—Op 82, No. 8.
Aufschwung—Op. 12, No. 2.

2 Ich kanns nicht fassen, nicht glauben, Op. 42, No. 3.
Du Ring an meinen Finger—Op. 42, No. 4.

3 Novelette—Op. 21.

4 Mondnacht—Op. 39, No. 5.
Er der Herrlichste—Op. 42, No. 2.

5 Der Cantrabandiste—Schumann-Tausig.

Morning Musical, April 29, 1892.

Program.

STUDY OF TANNHAUSER.

Overture to Tannhauser.

READING.

Elizabeth's Prayer.
"Allmaechtige Jungfrau hoer mein flehen"
Wagner-Liszt.

Fest-Marsch.
Flying Dutchman.

Spinning Song.
Wagner-Liszt.

"O du mein holder Abendstern."
Aus Tannhauser.

Duet—Tannhauser and Elizabeth.
"Gepriesen sei die macht."
Lohengriu—Bridal Chorus.

Morning Musical, May 13, 1892.

1892-93

Program.

MENDELSSOHN.

READING.

1 Overture to Melusine.

2 *a* Gruss, Op. 10, No. 5.
b Lieblingsplatzchen, Op. 99, No. 3.
c Auf Flügeln des Gesanges, Op. 34, No. 2.

3 Rondo Capriccioso, No. 14.

4 Suleika und Hatem, Op. 8, No. 12.

5 Lieder ohne Worte.
a No. 44.
b No. 16.
c No. 27, Funeral March.

6 Suleika, Op. 34.

7 Variationes serieuses, Op. 54.

Morning Musical, Oct. 14, 1892.

Program.

MENDELSSOHN.

READING.

1 Lieder ohne Worte.
a No. 15.
b No. 18.

2 *a* "Lift Thine Eyes."
b "Fly With Me."

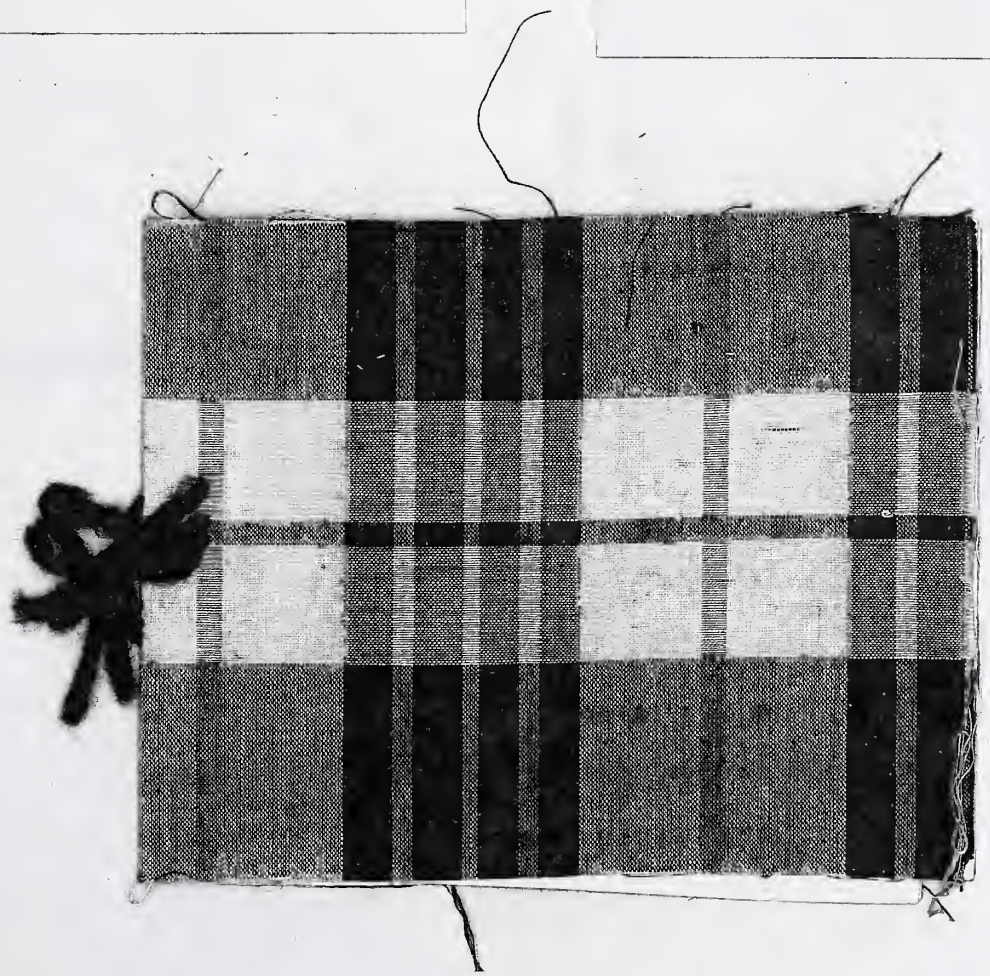
3 Variations serieusee, Op. 54.

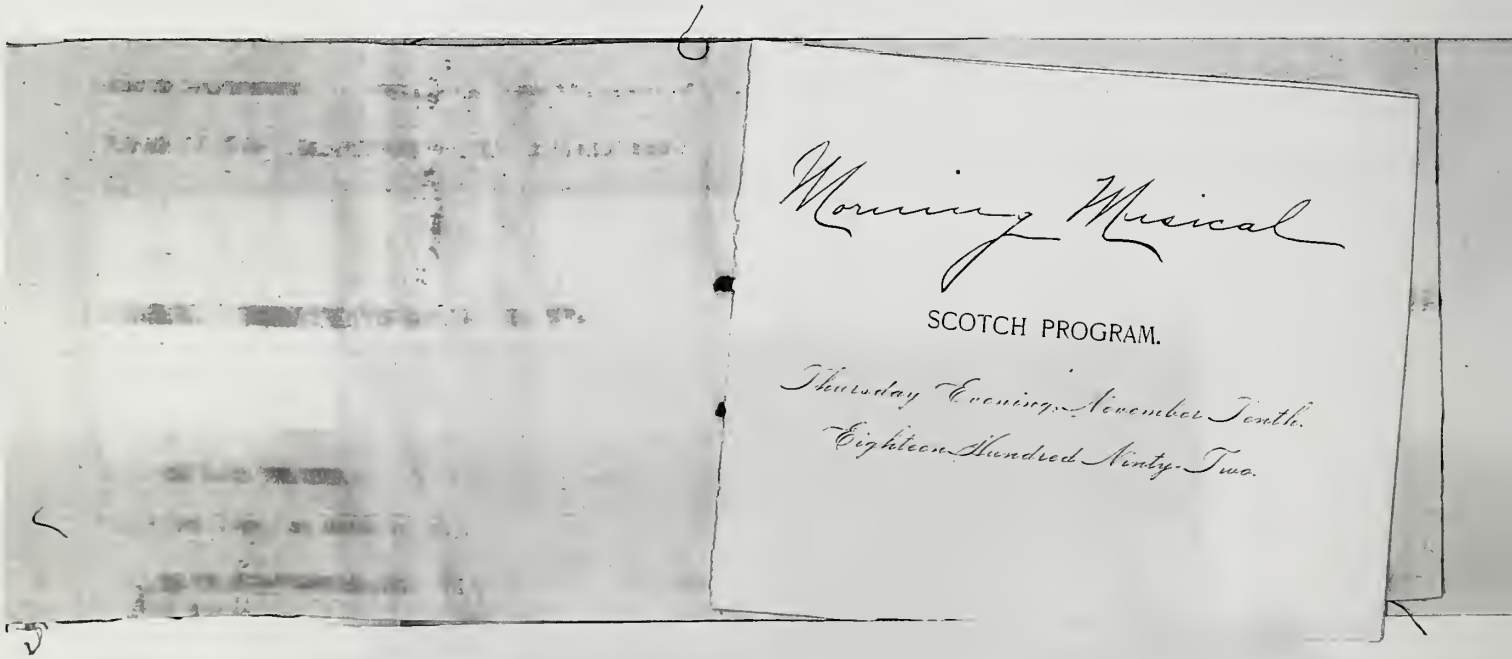
4 Quartette, Op. 12.
Canzonetta.
Andante.
Allegro.

5 "Hear My Prayer."

6 Concerto in D min.
Allegro Appassianato.

Morning Musical, Oct. 28, 1892.





Morning Musical

SCOTCH PROGRAM.

Thursday Evening, November Tenth.
Eighteen Hundred Ninety-Two.

OVERTURE—Scotch Symphony, - - - - - - - - *Mendelssohn*

PAPER—Scottish Music.

SONGS—*a* "O Hush Thee My Babie." ✲

b "When the Kye Come Hame."

c "My Only Joe and Dearie O." †

Trios—"Mary Morrison." †

"John Anderson, My Jo." †

PIANO SOLO—"Tam O'Shanter."

SONGS—*a* "Kelvin Grove."

b "My Love is but a Lassie yet."

c "Bonnie Dundee." ✲

QUARTETTE—"Annie Laurie."

SONGS—"Aftom Water."

"Wha's King but Charlie."

PIANO DUET—Scotch Danse, - - - - - - - - - - *Chopin*

SONGS—"Sin mo run," (Gaelic.)

"Ae Fond Kiss." †

"Leezie Lindsay."

SEXTETTE—"Jock O'Hazeldeen." ✲

"Bonnie Doon." †

"A Highland Lad." †

† Words by Burns.

✲ Words by Scott.

Program.

HAYDN. 1732—1809.

SYMPHONY No. 1.
Allegro con Spirito

READING.

ARIA—"The Creation."
"In Native Worth."

SONATA.
Allegro.
Largo.
Presto.

CANZONET.
"My Mother Bids Me."

GIPSY RONDO.

ARIA—"The Seasons."

SONATA.

"KINDER" SYMPHONY.
Allegro.
Menuetto.
Trio.
Finale,

Morning Musical, Dec. 2, 1892.

Program.

MOZART, 1756-1791.

1 Symphonie No. 2.
Molto Allegro.

2 *a* Fantasia in d mi.
b Romance in a-flat

3 Songs:
a Childrens Desire for Spring.
b Birds Swift to Change the Air.
c Now Flutters My True Loving Bosom.

4. Reading.

5 Fantasia in c mi.

6 Ave verum.

7 *a* Cradle Song.
b Aria from "Magic Flute."

8 Concerto in c mi.

Morning Musical, Dec. 9, 1892.

Program.

HANDEL, 1685-1759.

MESSIAH.

1 Reading.

2 Overture.

3 Tenor Solo—"Comfort Ye."

4 Chorus—"And the Glory of the Lord."

5 Soprano Solo—"Rejoice Greatly."

6 Pastoral Symphony.

7 Soprano Solo—"He Shall Feed His Flock."

8 Alto Solo—"He was despised."

9 Soprano Solo—"I know that my Redeemer liveth."

10 Chorus—"Hallelujah."

Morning Musical, Dec. 16, 1892.

Morning Musical

PROGRAMME.

1 Ludwig van Beethoven—
Violin Sonata.

2 Robert Schumann—
Etudes Symphoniques, Op. 13.

3 Heinrich Wilhelm Ernst—
Airs Hongroise, Op. 22.

4 Frederic Chopin—
a Fantasie, Op. 49.
b Marche funèbre, Op. 35.
c Ballade, Op. 47.
d Berceuse, Op. 57.
e Polonaise, Op. 22.

5 Mendelssohn-Bartholdy—Concerto, Op. 64.
Allegro Molto Appassionata.
Andante.
Allegro Molto vivace.

A. HYLLESTED, Pianist. WM. YUNCK, Violinist.

December Twentieth,
Eighteen Hundred
Ninety-Two.

Program.

BEETHOVEN, 1770-1827.

1. Reading.
2. Pastoral Symphony.
   Allegro ma non troppo.
3. Moonlight Sonata.
   Adagio Sostenuto.
   Allegretto.
4. "Adelaide."
5. Sonata. Op. 14, No. 2.
   Allegro.
   Andante.
6. Marcia Funebre.
7. "In questa tomba."
8. Sonata. Op. 14. No. 1.
   Allegro.
   Adagio.
   Menuetto.
   Prestissimo.

Morning Musical, Jan. 6, 1893.

Morning Musical

SONG RECITAL.

MRS. CORINNE MOORE-LAWSON,

ASSISTED BY

MR. HOWARD F. PIERCE, Pianist.

Programme.

1. Sonata, Op. 53. - - - - - BEETHOVEN.
   Allegro con brio.
   Introduzione Rondo.
2. *a.* Nymphs and Shepherds, - - - - PURCELL.
   b. Solvehgs' Song, - - - - GREIG.
   c. Serenade, - - - - - - BRAHMS.
3. *a.* Preludes,
   b. Nocturne, Op. 27, No. 1, - - - } CHOPIN.
   c. Waltz, Op. 42, - - - -
4. *a.* Twilight, - - - - - MASSENET.
   b. Rosamonde, - - - - } CHAMINADE.
   c. Summer Song, - - - -
5. Venezia e Napoli, - - - - - LISZT.
   Gondoliera.
   Tarantelle.
6. *a.* Spanish Song, - - - MARTIN ROEDER.
   b. Remembrance, - - - ETHELBERT NEVIN.
   c. Canzonetta, - - - - - RANDEGGER.

Thursday evening, January twelfth, eighteen hundred and ninety-three.

Program.

BEETHOVEN.

1. Sonata, Op. 31, No. 3.
   Allegro.
   Scherzo.
   Menuetto.
2. Sehnsucht.
   Mignon,
3. Sonata, Op. 81.
   Adagio, Das Lebewohl.
   Allegro.
   Andante expressivo, Die Abwesenhiet.
   Vivacissemamente, Das Wiedersehen.

Morning Musical, Jan. 13, 1893.

Program.

1. Sixth Symphony, Op. 68.
2. Mignou.
   Sehnsucht.
3. Marsch—Ruinen von Athen.
   Rondo, Op. 51, No. 2.
   Marche Funebre, Op. 26.
4. Arie—Oh! Perfido.
5. Sonata, Op. 81.
   Adagio—Das Lebewohl.
   Allegro.
   Andante expressivo—Die Abwesenheit.
   Vivacissemamerte, Das Wiedersehen.

Morning Musical, Jan. 27, 1893.

NYMPHS AND SHEPHERDS (*Purcell*).

Nymphs and shepherds come away,
In this grove let's sport and play,
For this is Flora's holiday;
Sacred to ease and happy love,
To music, to dancing, and to poetry,
Your flocks may now securely rest,
Whilst you express your jollity.

Nymphs and shepherds, pipe and play,
Tune a song, a festal lay,
For this is Flora's holiday;
Lightly we tread o'er all the grounds,
With music, with dancing, and with poetry,
Thus trip we round with merry sound.
And pass the day in jollity.

SUNSHINE SONG.

The winter may go and the spring may die.
The summer may fade and the year may fly,
But thou wilt come again—I know thou'lt be mine!
The faithful word is spoken and I wait love, always thine!

God help thee ever his Sun to feel,
God bless thee when at His feet you kneel;
Here I shall wait till thou again art near!
And if thou tarry long I shall come to you my dear.

SERENADE.

Fair good-even my darling, good-even my dear,
I love thee more and more,
Come down and ope the door,
Let me in, let me in, and to thee be near.

Nay, nay, that cannot be, my door is locked fast,
Wisely my mother says,
I'd rue it all my days,
If I did what of me you ask!

So chill is the night, so icy the wind,
My heart's congeal'd with cold.
Love in such plight won't hold.
Heart's delight, be kind, come and ope thy door!

Nay, if thy love will not hold through all.
Let it extinguished be,
Go home nor think of me.
Good night, faint heart, good night.

TWILIGHT.

As with a veil of purest white
Its petals close together pressed.
The lily nods the world good night,
The cochineal now seeks its rest.

Until the dawn's first rosy beam,
Soft cradled in its fragrant nest.
As peaceful as a virgin's dream,
The cochineal now lies at rest.

The lily but a moment sleeps,
"Come sweet, and lean upon my breast
And speak of love till dawning peeps"
The while the cochineal lies at rest.

ROSEMONDE (*Chaminade*).

Comes he not. My heart, tell me why,
Why so long is he delaying?
Ah, does he fear to list to my praying,
To keep my tender sigh?
Heaven, that deigns to watch above,
Oh pity me, because I love.

Resting from the labor of day,
All the world lies in slumber deep.
I alone here vigil keep,
Waiting one still far away.
Ah! must I wait always in vain,
Though my heart may break for pain.

Ah, mine eyes are blinded with tears,
Shall I faithless fear him?
Is there one fairer, dearer, a-near him,
One who his vows now hears?
Ah! if they love truly above,
Let me die, then, for I love.

SWEET BIRD OF SPRING (*Chaminade*).

Ah! sing, sweet bird of spring;
Sing to the flowers, through the glad hours,
Lightly, gaily, in summer sing,
Oh, sweet bird of spring.
Sing to the roses summer encloses:
Sing, sing, sweet bird of spring.

Sunlight is beaming, woodlands are gleaming,
Full is the world of song and light.
Green leaves are growing, mellow winds blowing,
All things are joyous, gay and bright.
All that is sweet will soon take wing;
Summer flies, sunlight dies, sing, sing, sing.

Ah! sing, sweet bird of spring!
Tell all thy tale ere the days fail.
Gaily, softly, ere thou must wing.
Thou, too, must leave us, autumn bereave us,
Oh! sing in summer, bird of spring.

Over the meadows fall the dark shadows;
List to the counsel ere too late.
Sunlight is fleeting, summer retreating.
Ere it has faded woo thy mate.
All that is sweet will soon take wing;
Summer flies, sunlight dies;
Sing, sweet bird of spring!

"PEPITA."

Oh! the mouth of my Pepita it is sweeter than the wine!
And her lips are like roses, but they never can be mine!
For my darling will not have me,
My love she doth decline!

Oh! the eyes of my Pepita are so dazzling and so bright!
And her teeth have such a lustre, milk was never so white!
But my darling does not like me!
My love she doth decline!

And yet I know that my Pepita is a tender hearted girl
And very noble is her spirit, she is purer than a pearl,
And I am waiting, ever hoping that if faithful I shall prove,
At last my dear Pepita, she will accept my love!
Ah! Pepita!

Morning Musical

MASONIC TEMPLE,

Friday Evening, February the Tenth, Eighteen Hundred Ninety-Three.

PROGRAMME.

PART I.

1. Mendelssohn—Capriccio brillant. Op. 22
   MRS. CHARLES McCULLOCH AND MRS. WILLIAM H. MYERS.
2. Meyerbeer—Shadow Song, from Dinorah.
   MRS. DARWIN ROOT.
3. Chopin—Ballad, g mi.
   MISS SCHIOLER.
4. *a* Nevin—O that we two were Maying.
   b Weil—In Autumn.
   c Meyer-Helmund—Sweet Awakening.
   MR. WILLIAM H. HARDING.
5. Rubinstein—*a* The Lotus Flower.
   b Song of the Summer Birds.
   MISS KNOWER AND MRS. NINDE.

PART II.

THE ERL-KING'S DAUGHTER.

Oluf, - - - - - - - - - MR. CHARLES H. WORDEN
The Mother, - - - - - - - - - MRS. HENRY W. NINDE
The Erl- King's Daughter, - - - - - MISS ELIZABETH SCHIOLER
AND CHORUS.
Director, - - - - - - - - - - - MISS SCHIOLER
Accompanist, - - - - - - - - - - - MISS SIBONI

The only one

Program.

SUBJECT—SCHUMANN.

1 *a* Kroatenmarch.
  b Evening Song
2 *a* Kinderscenen.
  b Novelette in F Ma.
3 Reading.
4 Thantasia. Op. 17.
5 Duetts.
  a "Wenn ich ein Voglein war."
  b "Wer ist vor meiner Kammerthur."
  c Duett of "Der Rose Pilgerfahrt."
6 *a* Davidsbundlertanze.
  b Romance from Sonate in F sharp mi.
7 Songs.
  a "Tears of Joy."
  b "Aus meinen Thranen spriessen."
  c "The Two Grenadiers."

Morning Musical, Feb. 24, 1893.

Program.

READING.

1 Verdi—1813.
  Fantasie—Il Trovatore.
2 Salvatori Scuderi.
  a Dormi Puri.
  Luigi Luzzi.
  b Ave Maria.
3 Scarlatti, 1683-1757.
  Sonata, F mi.
4 Cimarosa, 1749-1801.
  Duet—Mercato di Marmiantile.
5 Rossini, 1792-1868.
  Overture—Semiramide.
6 Cherubini, 1760-1842.
  Ave Maria.
7 Rossini.
  Part Song—Charity.

Morning Musical, March 10, 1893.

THE ERL-KING'S DAUGHTER.

BALLAD.

Founded on Danish Legends.

MUSIC BY NIELS W. GADE.

PROLOGUE.

At eve Sir Oluf reined up his steed;
The dewy mist gently falling,
The flow'rs fragrant sighing, the freshening mead,
To thoughts of rest were calling.

He threw himself down on the Erl-King's mound,
His eye-lids in slumber soon closing.
And then came a group of fair maids around,
Who gazed on him there reposing.

One bent and caress'd him; another spake,
And thus to him whispered sweetly,
Wake up, oh youth! my love, awake!
And join in dancing fleetly.

They murmur'd a song of melody rare
That hushed the streamlet glitt'ring:
Calm and still was the evening air,
But distant birds were twitt'ring.

It was well for him the wak'ning sound
Of cock-crow was heard shrilly ringing;
Else had he slept on the Erl-king's mound
For aye, while damsels were singing.

Chorus.

The sun in Ocean sinks to rest,
The ev'ning bird is singing.
Haste on, oh morn, for Oluf blest,
His wedding day in-bringing.

OLUF.

Bring forth my fleet, sure-footed steed,
With golden trappings deck him!
Yet one more wedding guest I need,
I forth must go to seek him.

OLUF'S MOTHER.

My son!
The ev'ning shadows onward stride,
Day's orb will soon be hidden;
Why rid'st thou forth at eventide?
What guest hast thou not bidden?

OLUF.

I must from hence—the ev'ning calm
But mocks my inward anguish;
Oh morning! wilt thou bring the balm
For which this heart doth languish?

Chorus.

The sun in Ocean, &c.

Song.—OLUF.

When through the meadows of tender green
I see the streamlet wander,
Then turns my heart to its gentle Queen,
And on her sweet charms do I ponder.

When mid the ripened fields, I see,
With corn, bright flowers growing,
Then her blue eyes seem present to me
'Neath tresses all golden and flowing.

But if by night thro' the woods I go
When stars o'er the Erl-mound are shining,
Then dark are the eyes that in fancy I know,
Above them are ravenlocks twining.

The deepest wound may be healed again,
Though deadly the hate that gave it;
And now this poor heart would seem cleft in twain,
Can time from such torture save it.

Bring forth my fleet, sure-footed steed,
With golden trappings deck him!

THE MOTHER.

Oluf, keep far from the Erl-King's mound!
O ride not forth at this witching hour,
Weird troops through the forest are throoging.

OLUF.

Near the Erl-mound, all is hushed and still
Save cloud-wreaths idly sailing.

THE MOTHER.

Thou knowest, my son, the Erl-King's pow'r,
True love he can turn to vain longing,

OLUF.

Now forth, my steed, fly with goodwill,
(Oh cease, my heart, thy wailing!)

Chorus.

The black steed rushes, besattered with foam,
Over wastes where all track is hidden;
Sir Oluf rides forth from hearth and from home.
To seek wedding guests yet unbidden.

To-morrow, while the bells all peal and ring,
We'll join the feast and gaily sing.

PART II.

Song.—OLUF

Night, thou art silent?—The moon alone
Keeps watch, and o'er the thicket glistens.—
A bird now warbles with sweetest tone,
But ill may o'ertake him who listens.
A robe glitters there—'Tis gone again!
The air seems full of voices
That lull my sense, and my heart enchain,
While yet beneath the spell it rejoices.

Chorus of Erl-Maidens.

Lightly through the wood are we dancing!

OLUF.

Erl-maidens are singing, my senses they capture;
Oh quick let me fly from the treacherous rapture!

Chorus of Erl-Maidens.

Lightly through the woods are we dancing!

OLUF.

Fair maidens dancing there I see,
The Erl-King's Daughter now beckons to me.

THE ERL-KING'S DAUGHTER.

Oh welcome, Sir Oluf, why turn'st thou from me?
Come, join in the dancing; we wait but for thee.

OLUF.

I may not dance—I cannot stay,
To-morrow is my wedding day.

THE ERL-KING'S DAUGHTER.

A silken robe I'll give thee—so white—
'Twas bleached by my mother in pale moon-light.

OLUF.

Oh tempt me not with that sweet lay,
Though 'twere bliss to dance, I must not stay!

THE ERL-KING'S DAUGHTER.

Hear me, Sir Oluf, dance gaily with me,
This silver cuirass then give I to thee.

OLUF.

I may not dance—I dare not stay,
To-morrow is my wedding day!

THE ERL-KING'S DAUGHTER.

Then if thou wilt not dance with me,
Pain and grief shall follow thee!

OLUF.

Ha! help me Heav'n! she touches me now!
What icy chill do I feel on my brow?

THE ERL-KING'S DAUGHTER.

I laid my hand upon his head,
And down his cheek the blood streams red!

With Chorus.

Sir Oluf, to-morrow art thou dead!

OLUF.

Now fly, good steed, if thou my life would'st save,
Or will the wedding morn break sadly o'er my grave!

THE ERL-KING'S DAUGHTER *and Chorus.*

Ride home to thy sweetheart in robe so red!
Sir Oluf, to-morrow art thou dead!

OLUF.

Now fly, good steed, fly at thy best!
Death rides with me as wedding guest.

PART III.

MORNING HYMN.

The sun now mounts the eastern sky,
To clouds bright hues he lends;
O'er sea and land, o'er mountains high,
O'er man, his course he wends.

From Paradise, where first he rose,
He comes with blessings rare;
The life and joy his light bestows,
Both high and low may share.

God's own bright sun the world doth fill
With joy and glorious light.
He soothing brings for ev'ry ill,
And chases sorrows's night.

Song.—THE MOTHER.

I watched before the castle gate
Till each pale star had vanished;
The dread I felt for Oluf's fate
All thought of sleep had banished.
My Oluf, what ails thee, that far from thy home
(While trembles thy mother) at night thou must roam?

Chorus.—Male voices.

Fill high the cups with mead and wine!

Maidens.

Oluf, why tarry from sweetheart thine?

THE MOTHER.

And now appears the blushing morn,
From night's embrace escaping,
Alas! the day, thus brightly born,
For me new grief is shaping.

My Oluf, what ails thee, that far from thy home
(While trembles thy mother) at night thou must roam?

Chorus.

Fill high the cups, etc.

THE MOTHER.

But from afar who rides so fast?
Who sounds from golden horn that blast?
Oh joy, my son returns!
The earth, his charger spurns;
With rapid swoop from yonder height
He mocks the eagle's daring flight.

Chorus.

He madly rides, he homeward tears,
Sparks fly, and stones are crashing.

THE MOTHER.

Sir Oluf, draw rein! check thy speeding!

Chorus.

See! in his helm no plume he wears,
Gone is the shield bright flashing,
From golden spurs is the charger bleeding!
Sir Oluf! draw rein! check thy speeding!

THE MOTHER.

Hear me, my son, oh tell me aright,
Why is thy cheek so ghastly white.

OLUF.

My cheek may well be ghastly white,
I dwelt in the Erl-King's realm last night.

THE MOTHER.

But tell me, my son, my fond hearts pride!
What shall I say to thy gentle bride?

OLUF.

Oh say that my steed and my coursers good
Have lured me to hunt in yonder wood.

THE MOTHER *and Chorus.*

Where are the guests after whom thou hast ridden?

OLUF.

But one saw the morn, of all those I had bidden.

THE MOTHER *and Chorus.*

And who is so faithful, the tryst thus keeping?

OLUF,

The chill of death, o'er my heart slowly creeping!

THE MOTHER *and Chorus.*

Help us, oh heav'n, in our sorrow and dread.
He sinks—turns pale—Sir Oluf is dead.

EPILOGUE.

Then youths, if through the wood you ride,
When night repose is bringing,
Turn from the Erl-King's mound aside,
Though songs through the air be ringing.
Danger will ever him betide
Who heeds the Erl-maidens singing.

(*After old Danish Ballads*

Program.

WAGNER.

READING.

1 Tannhauser—Overture.
Duet—Tannhauser and Venus.
Elizabeth's Prayer.
"O Thou Sublime Sweet Evening Star."
Pilgrims Chorus.

2 Lohengrin—
Elsa's Dream.

3 Goetter daemmerung—Trio.

4 Flying Dutchman—
Spinning Chorus.

Morning Musical, March 24, 1893.

Program.

MUSIC OF FRANCE.

READING.

Saint Saens—Heroic March.

Gounod—
Sing, smile, slumber.

Delibes—Pizzicati.

Godard—
Second Mazurka.

Saint Saens—Dance of Death.

Marseillaise.

Morning Musical, April 7, 1893.

The only one

Morning Musical

DETROIT PHILHARMONIC CLUB,

ASSISTED BY

MR. AND MRS. JAMES STEPHEN MARTIN.

Programme.

Robert Schumann—Quartet in A major, Op. 41, No. 3.
Andante expressivo—Allegro molto moderato.
Assai agitato.
Adagio molto.
Finale (Allegro molto vivace.)

a Shepperd—Had I my Choice.
b Henroin—Le Muletier de Tarragone.

Anton Dvorak—Trio for two violins and viola. Op. 74.
Introduzione (Allegro ma non troppo).
Larghetto.
Scherzo (vivace).

a Kleffel—All meine Herz gedanken.
b Goring-Thomas—The Heart's Fancies.
c Arne—Polly Willis.

The only one

Meyer Helmund—Duets—*a* Folk Song.
b The Refusal.

Joseph Haydn—Quartet in G major, Op. 77, No. 1.
Allegro moderato.
Adagio.
Finale (presto).

Friday Evening, April 14, 1893.

The Piano used on this occasion, is a Steinway, furnished by Karn & Nelson.

Morning Musical

The only one

A LECTURE

ON THE

LYRIC DRAMA AND WAGNER'S ART WORK,

BY

MR. H. E. KREHBIEL,

OF THE NEW YORK TRIBUNE,

AT THE RESIDENCE OF MRS. CHARLES McCULLOCH.

MUSICAL ILLUSTRATIONS BY

MISS SIBONI AND MISS KENOWER.

Monday Evening, April Twenty-fourth, Eighteen Hu
Ninety-three.

PROGRAM.

Morning Musical

The only one

Program.

1. Saint Saens—Duo, Marche Heroique.
2. *a* Chopin—Prelude in C mi.
   b Nevin—Love Song.
   c Liszt—Russian Melody.
3. Buck - Duo, from Golden Legend.
4. *a* Raff—Etude Melodique.
   b Godard—1st Mazurka.
5. *a* Weil—Spring.
   b Nevin—'Twas April.
6. Schubert—Andante con variazione.
   a Mendelssohn—Auf Flugeln des Gesanges.
7. *b* Pessard—Bonjour Suzon!
   c Bizet—The Toreador's Song, from Carmen.
8. Rossini—Charity.

Morning Musical, May 18, 1893.

The only one

Syllabus and Memory Help.

Wagner is a regenerator of the Lyric Drama.

The physiology of music. Naturalness of the union between words and music. The antique drama. Invention of the Italian opera. Aims of the Florentine Reformers. Peri's declamation and Monteverde's orchestra. How Wagner touches hands with them and the Greek tragedians. Wagner is a poet as well as a composer. He believes that it is the purpose of music to heighten the expressiveness of the text—to be a means, not an aim, also, that the drama should take its subject from legendary stories. He is a national dramatist, a typical Teutoo, but in dealing with universal subjects, also a cosmopolite. Teutonic and Roman ideals contrasted. Absolute beauty and charteristic beauty.

The fundamental principal of Wagner's constructive scheme. The typical phrases. They are not labels but symbols. Music as a language. Some typical phrases studied. Wotan as the Lord of Walhalla and as the Wanderer. "Form" the first manifestation of law in music and essential to the attribute of repose. Tonality and the effects of its loss. Phrases delineative and imitative of external characteristics: The Giants, the Dwarfs, the Rhine, Loge, the God of Fire. Prophetic use of the phrases. Their dramatic development.

I.

Scene from the Opera "Eurydice."

(Words by Rinuccini, music by Peri, performed A. D. 1600 in honor of the marriage of Maria de Medici to Henry IV. of France at the Court of Florence.)

(*Venus departs, leaving Orpheus in the Infernal Regions.*)

"O woeful oppression, horrible field of darkness, where never the light of stars or sun is seen to shine or flash! My griefs return with the sound of my anguished words. I sigh for my lost love, and my plaints mix with your accents of sorrow; for pity of my endless suffering, join me in weeping, shades of Inferno!"

Sung by Miss Kenower.

II.

Prelude to "Orfeo," by Monteverde.

("Orfeo" was produced in Mantua in 1607. The prelude consists of two parts, entitled respectively "Toccata" and "Ritornella," and, according to a note on the score, was played three times, before the raising of the curtain, by all instruments. The Toccata is built up on a pedal point like the prelude to "Das Rheingold."

Played by Miss Siboni.

III.

Ariadne's Lament.

(First strophe of the lament of the deserted Ariadne; from Claudio Monteverde's opera, "Arianna," Mantua, 1608.)

"Let me die! Whither shall I turn for comfort in time of such cruel destiny and great suffering! O let me die!"

Sung by Miss Kenower.

IV.

Excerpts and Phrases from Wagner's Dramas.

Played by Miss Siboni.

1—Mendelssohn—Concerto in d mi.

Miss Sibbni and Miss Schibler.

2—Thomas—Polonaise from Mignon.

Mrs. T. Dart Walker.

3—*a* Kalkbrenner—Study.
b Schumann—Soaring.
c Zarembski—Spanish Serenade.

Miss Schioler.

4—*a* Dessauer—Enticement.
b Chopin—Maiden's Wish.
c Nevin—Oh, That We Two were Maying.

Mrs. H. W. Ninde.

5—*a* Rubinstein—Romance.
b Chopin—Ballad in A flat ma.

Miss Siboni.

6—Dana—Salve Regina

Mrs. D. S. Root.

Accompanist—Mrs. C. McCulloch.

May Fourth, 1893.

Program.

1. Saint Saens—Duo, Marche Heroique
   a Chopin—Prelude in C mi.
2. *b* Nevin—Love Song.
   c Liszt—Russian Melody.
3. Buck Duo, from Golden Legend.
   a Raff—Etude Melodique.
4. *b* Godard—1st Mazurka.
   a Weil—Spring.
5. *b* Nevin—'Twas April.
6. Schubert—Andante con variazioue.
   a Mendelssohn—Auf Flugeln des Gesanges.
7. *b* Pessard—Bonjour Suzon!
   c Bizet—The Toreador's Song, from Carmen.
8. Rossini—Charity.

Morning Musical, May 15, 1893

Constitution.

Article I. Name.

Section 1. The name of this club shall be the "MORNING MUSICAL."

Article II. Object.

Sec. 1. Its object shall be to promote the knowledge and enjoyment of the art of music.

Article III. Officers.

Sec. 1. The officers of this club shall be a President, three Vice-Presidents, Recording Secretary, Corresponding Secretary, Treasurer, Program Committee and Librarian.

Sec. 2. The President, Vice-Presidents, Recording Secretary, Corresponding Secretary, Treasurer and Librarian, shall be elected annually by a ballot vote of the active members, on the second Saturday in May.

Sec. 3. The President shall appoint three active members who shall serve as a Program Committee.

Sec. 4. The President, Vice-Presidents, Recording and Corresponding Secretaries, Treasurer, Program Committee and Librarian, shall constitute a Board of Directors.

Sec. 5. The officers shall fill the same position on the Board of Directors.

Article IV. Membership.

Sec. 1. The membership of this club shall be divided into five classes: First, Active, who shall do the regular work of the cluh. Second, Associate, who may attend all meetings of the cluh except regular business meetings. Third, Student, who may attend during the rendition of the program at all regular morning meetings. Fourth, Honorary Active. Fifth, Non-Resident Honorary Associate. The latter two classes may receive all the musical benefits of the club without sharing any of its responsibilities.

Sec. 2. The active membership shall be limited to fifty persons; the associate memhership to two hundred persons; and the student memhership shall be limited hy the numher of teachers in the active membership, each being allowed to appoint fifteen pupils, whose terms of membership shall expire at the last meeting of the following spring.

Sec. 3. Any active memher desiring the admission of a new member may propose her name hy letter, designating the class in which said new member is to be placed. Such letter shall be signed and delivered or sent to the Secretary, who shall endorse thereon the time when received, and announce said name at the next regular meeting. If there be a vacancy in the class for which the name is proposed and not less than two weeks have elapsed since it was announced, each name shall be voted on hy secret hallot in the order in which it was received. Three negative votes shall constitute a rejection. The same name shall

not oe proposed oftener than once in three months. A change from one class of membership to another shall be made in the same manner tbat the member was originally admitted.

Article V. Amendment.

Sec. 1. This Constitution may be amended at any regular meeting when such proposed amendment has been on file in writing not less than two weeks, and has been read at some previous regular meeting and three-fourths of the members present consent thereto.

By-Laws.

Article I. Meetings.

Sec. 1. The regular meetings of the club shall be held on each alternate Friday morning during the months of October, November, December, January, February, March, April and May, unless otherwise ordered by the Board of Directors. The first regular meeting of each year shall be held on the second Friday in October.

Sec. 2. Meetings of the Board of Directors and Special meetings of the Club may be called by the President, or at the request of one or more of the Directors. This notice shall state time and place fixed for the meeting.

Article II. Quorum.

Sec. 1. At all meetings of the club, two of the Board of Directors with five active members shall constitute a quorum.

Sec. 2. Five members shall constitute a quorum of the Board of Directors.

Article III. Duties of Officers.

Sec. 1. It shall be the duty of the President to preside at all meetings of this club. She shall sign all orders on the Treasurer for the payment of money, and perform all other duties usually belonging to this office.

Sec. 2. The Vice-Presidents, in their order, shall perform the duties of the President in her absence or inability to act.

By-Laws.

Sec. 3. The Recording Secretary shall keep a record of all meetings of the club and Board of Directors, a complete list of the names of all members and by whom they were proposed, and shall attest the signature of the President on all orders on the Treasurer for the payment of money.

Sec. 4. The Corresponding Secretary shall notify members of all special meetings, newly elected members of their admission, delinquents of their forfeiture of membership, officers of their election and attend to all the correspondence of the club.

Sec. 5. The Treasurer shall collect all dues and fines, keep an accurate account of all receipts and disbursements, pay all bills when they have been properly signed and attested, and make a report every three months.

Sec. 6. The Program Committee shall have charge of outlining the musical work of the club, and shall appoint a sub-committee for each program. Said program committee shall report to the President not later than one month after its appointment, a plan for the following year's work, the details of which may be modified from time to time as the necessities of the occasion require. The sub-program committees shall be responsible for the execution of the outline work, and shall assist on their own programs. The chairman of each sub-program committee shall give to the Treasurer a detailed copy of the program as originally planned. Each sub-committee shall take charge of the printing of its own program.

Sec. 7. The Librarian shall have entire charge of the music of the club, ordering, paying for and preserving the same.

Sec. 8. The Board of Directors shall have charge of and attend to the business of the club. In affairs of special importance the Board of Directors with the active members may consult with the associate members, who shall on such occasions be entitled to vote.

Article IV. Dues.

Sec. 1. The annual dues shall be as follows:

Active Members, two dollars.
Associate Members, five dollars.
Student Members, three dollars.

Sec. 2. The financial year shall begin with the first meeting in October, at which time all dues are payable. Any member whos dues are not paid before January 1st, shall be notified thereof by the Treasurer. A member desiring to withdraw from the club at or before the first meeting in February, will be expected to pay one-half the annual dues. Failure to pay by that time will be considered a withdrawal from the club, and the membership shall be declared vacant. Members admitted after the first meeting in February shall pay one-half the dues for the financial year.

Article V. Privileges.

Sec. 1. Each member shall have the privilege of inviting to all meetings of the club, any person not a resident of the city.

By-Laws.

At evening meetings every member shall be allowed one resident guest.

Article VI, Penalties.

Sec. 1. Any active member who is to take part in the program, not present when the club is called to order at 10 o'clock A. M., shall be fined ten cents. A member failing to perform any duty assigned to her on the program, shall pay the Treasurer a fine of one dollar, or supply a substitute, and notify the chairman of the sub-program committee of her inability to act, naming her substitute.

Article VII. Order of Business.

Section 1. At all regular meetings the following order of business shall be observed:

Program from 10 to 11:30.

Business meeting.

1—Minutes last meeting.
2—Unfinished business.
3—New business.
4—Adjournment at 12 m.

Sec. 2. The following order of business shall be observed at the meeting of the board of directors:

1—Reading and approval of minutes of the previous meeting.
2—Reports of standing committees.
3—Reports of select committees.
4—Unfinished business.
5—New business.

Business may be transacted out of order by two-thirds of the Directors present consenting thereto.

Article VIII.

Robert's Rules on Order shall be deemed binding on this club when not in conflict with the Constitution and By-laws thereof.

Article IX. Amendment.

Section 1. These By-laws may be amended at any regular meeting when such proposed amendment has been on file in writing not less than two weeks, and has been read at some previous regular meeting and two-thirds of the members present consent thereto; but no amendment shall be proposed oftener than once in three months without unanimous consent.

Article X. Suspension of Rules.

Section 1. Any article of this Constitution and By-laws by unanimous consent, may be suspended for not more than one meeting, except this article, which shall not be suspended.

1893-94

Program.

1 Mazurka, Op. 33, - - - - - - Chopin.

2 *a* Serenade, - - - - - - - Nirdlinger.

b At Twilight, - - - - - - - Nevin.

3 "Ich wollt meine Lieh 'ergosse hich,"
Mendelssohn-Reinecke.

4 Cresendo, - - - - - - - - Lassen.

5 Nita Gitana, - - - - - - - DeKoven.

6 First Mazurka, - - - Benjamin Godard.

Morning Musical, Oct. 6, 1893.

Program.

FIRST EPOCH, 1650-1730.

LEADING COMPOSERS.

Jean Baptiste Tulli, Henry Purcell, Domenico Scarlatti
George Frederic Haendel, Johann Sebastian Bach.

ILLUSTRATIONS.

1 Tulli—Operatic Marches.

2 Henry Purcell—"What Can I Do to Show How Much I Love Her."

3 Scarlatti—Etude in G major.
Pastorale.

4 G. F. Haendel—"He Shall Feed His Flock," from Oratorio of the Messiah.

5 J. S. Bach—Prelude and Fugue in F mi.
Prelude and Fugue in C sharp.
major, from the Well-Tempered Clavichord.

6 Bach-Gounod-Ave Maria.

Morning Musical, Oct. 20, 1863.

Program.

1 Paderewski—Chant du Voyageur.
Chopin—*a* Nocturne Op. 55.
b Waltz Op. 64, No. 1.

2 Verdi—Recitative from "Ernani."

3 Godard—Gavotte.

4 Gounod—Aria from "The Queen of Sheha."
Schumann—Der arme Peter.

5 Schumann—Romanzen, Nos. 1 and 2.

6 Beethoveu-Concerto B flat major, Op. 19.
Allegro con hrio.

Morning Musical, November 3, 1893.

Program.

SECOND EPOCH, 1730-1760.

HAYDN AND MOZART.

READING.

1 Mozart—Overture from "Dore Giovanni."

2 Haydn—Gypsy Rondo.

3 Aria from the "Creation."

4 Mozart—Fantasie in c mi.

5 Cavatina and Aria from "Figaro."

6 Fantasie in c mi, No. 24.

7 Niels Gade—Sonata for Piano and Violin.
Allegro di molto.
Larghetto E Allegro vivace.
Allegro Molto vivace.

Morning Musical, Nov. 17, 1893.

Morning Musical

BENEFIT CONCERT.

Miss Josephine Largo,

ASSISTED BY

Mrs. Ruhland, Miss Moeller,

AND

Mr. E. Lehn-Schioler.

1. *a* R. de Koven—I Promise Thee.
   b Nevin—O that We Two were Maying.
   c P. Heise—Song from Shakespeare's "Twelfth Night."
   MR. E. LEHN-SCHIOLER.

2. R. Schumann—*a* Drei Romanzen, Op. 28.
   b Sehr markirt.
   c Einfach.
   d Sehr markirt.

3. Gounod—Aria from the "Queen of Sheba.
   MISS MOELLER.

4. L. v. Beethoven—Concerto in G major.
   Allegro Moderato.
   Orchestral parts arranged for second piano.
   MRS RUHLAND.

5. *a* Schubert—Gretchen am spinnraden.
   b Schumann—Der arme Peter.
   MISS MOELLER.

6. *a* F. Chopin—Etude in E major.
   b F. Liszt—Ave Maria d'Arcadelt.
   c F. Liszt - Liebestraum.
   d F. Chopin—Polonaise Militaire.

asonic Temple, January 11, 1894.

Program.

EPOCH. 1760-1790.

Ph. E. Bach—Sonata.

Gluck—Aria from Orpheus.

Cherubini—Trio.

Boccherini—Minuet.

Gluck—Saint-Saens, Capriccio from Alceste.

Pleyel—Hymn.

December 15, 1893.

Program.

1 C. Chaminade—Air de Ballet.
2 Robert Goldbeck—Trio, Morning.
3 G. Verdi—O Don Fatale.
4 Schuman—Humoreske, Op. 20.
5 *a* Massenet—Elegi.
  b Aug. Enna—Romance.
  c Scotch Folksong.
6 O. Nicolai—Duett, L'Addio.
7 Beethoven—Op. 15, Concert C. dur.

January 4, 1894.

Program.

Epoch 1790-1910.

1 Mozart—Ouverture to "Figaro's Wedding."

2 *a* Beethoven—Scotch Song.

b Hiller—Wenn ich ein Voglein war.

3 Weber—Concert piece in f minor.

4 Meyerbeer—Aria from "The Prophet."

5 Kalkbrenner—Etude.

6 *a* Donizetti—The Gipsy Girl.

b Rossini—Aria from "Semiramis."

Gade—Sonate for Piano and Violin in d mi.

Allegro di Molto.

Larghetto e Allegro vivace,

Allegro Molto vivace.

Morning Musical, January 19, 1894.

Program.

1 *a* Rhapsodie—Henselt.

b Narcissus—Nevin.

2 *a* Margarethen Wiegenlied—Grieg.

b Madrigal-Chaminade.

3 "Serenade Espaguole—Zarembski.

4 Beauty's Eyes—Tosti.

Violin Obligato.

5 *a* Noel or Xmas, Op. 37, No. 12—Tchailowsky.

b Chauson Trieste, Op. 40. 12.

Morning Musical, February 2, 1894.

Program.

EPOCH 1810-1830.

Mendelssohn—Beethoven—Schubert.

1. *Mendelssohn*—Nocturne from "Midsummer Night's Dream"
2. *Mendelssohn*—"O Rest in the Lord," from "Elijah."
3. *Meyerbeer*—*a* "The Spinning Wheel."
   Rossini *b* "When Flowerets are Springing."
   Hummel—*c* "Spring Song."
4. *Shubert*—Impromptu in B major.
   (Arranged for two pianos.)
5. *Spohr*—Violin Concerto, No. 9.
   Adagio.
6. *Schubert*—Serenade.
   a "Mullerlieder Morgengruse."
   b "Der Neugierige."
7. *Beethoven*—Sonate quasi una Fantasia.
   (Known as Moonlight Sonate.)
   Adagio.
   Allegretto.
   Presto Agitato.

MORNING MUSICAL, Feb. 16, 1894.

Program.

1. Overture to "The Marriage of Figaro."
2. Gade—*a* Polish Patriotic Song.
   b Romance.
3. *a* Delibes—Passe pieds.
   b Chopin—Phantasie-Impromptu.
   c Newpert—Octave Study.
4. Nevin—*a* Dites moi!
   b A Love Song.
5. Schubert—*a* Impromptu.
   (Schubert Tausig) *b* March Militaire
6. Pianz—Slumber Song.
7. *a* Papini—Nocturne.
   b Neruda—Berceuse.

Morning Musical, March 2, 1894.

Program.

PERIOD OF 1830.

1. *a* Reinecke—Ave Maria.
   b Abt—Oh Lovely Night.
   c Abt—The Water Lilly.
2. *a* Schumann Recollections. Op. 68.
   b Schumann—Bird as Prophet. Op. 28, No. 7.
   c Chopin—Mazurka—Op. 7, No. 1.
3. Rubenstein—*a* The Merry Maidens.
   b The Lotus Flower.
4. Chopin—Scherzo in b mi. Op 20.
5. Chopin—*a* Maiden's Wish.
   b Litbuanian Song.
6. Schumann—Fantasie. Op. 17. Langsam getragen.
7. Schumann—Woman's Love and Life.
   a "Ah! Since first I Saw Him."
   b "Oh Thou Grandest, Best of Mortals."
   c "I cannot, dare not believe it."
   d "Oh, Ring upon My Finger."
8. Moscheles—Hommage a Haendel.

Morning Musical, March 16, 1894.

Program.

1. Nevin—Valse Caprice. Op. 6.
2. Mendelssohn—Andante cantahile e Preoto agrtato.
3. Tscharkowsky—Duet.
4. Reinecke—Impromptu. Op. 66.
5. Andre—"Likeness of the Best of Mothers."
6. *a* Grieg—Humoresken. No. 2.
   b Dupont—Gavotte.
7. Schumann—*a* "The Voice of the Woods."
   b "Moonlight."
   c "The Almond Tree."
8. *a* Grieg—Fantasie over "The Princess Song."
   b Raff—Eglogue.

Morning Musical, March 30, 1894.

Program.

EPOCH 1840.

1. Brahms—Allegretto from Symphoni in F ma. Op. 90
2. Dvořák—Three duets of Echos of Moravia. Op. 32.
3. Gounod—"The Valley."
4. Godard—Violin duets with piano accompaniment.
   1 Pastorale.
   2 Sadness.
   3 Forsaken.
   4 Cradle Song.
   5 Midnight.
   6 Serenade.
5. Saint-Saëns—Aria from "Samson & Dalila."
6. Wagner—Selections from "Die Walküre."
7. Grieg Concerto in a mi, Op. 16.

Morning Musical, April 20, 1894.

Program.

1. Schumann
   a Romanze F Sharp.
   b Nachtstuck, Op. 23.
2. Bemberg—Hindoo Chant.
3. Mendelssohn—Concerto in D. mi.
   Allegro appassionata.
4. Schumann—Terzettes.
5. *a* Grieg—Sunshine Song.
   b Gounod—Flower Song from Faust
6. Godard—Six Duets for two violins with piano accompaniment.
   1 Pastorale.
   2 Sadness.
   3 Forsaken.
   4 Cradle Song.
   5 Midnight.
   6 Serenade.

Morning Musical, April 27, 1894.

Program.

MISCELLANEOUS.

1. Prelude and Toccata, - - - *Lachner*
2. Echoes from Moravia, - - *Dvorak*
3. Elegie, - - - - - - *Ernst*
4. *a* Lullaby, - - - - - *Chadwick*
   b Sing, Sing, - - - - - *Kiernlff*
   c Pages Air—Romeo and Juliette, - *Gounod*
5. *a* Prelude and Fugue, - - - *Bach*
   b Rhapsodie Op. 79, No. 2, - - *Brahms*
6. *a* Der Trompeter Ven Sakkingen - *Nessler*
   b Song of the Toreador, - - - *Bizet*

Morning Musical, May 11th, 1894.

Program.

1 Moscheles—Homage a Haendel.

2 *a* Schubert—Aufenthalt.
b Brahms—Romance.
c Schubert,—Rastlose Liebe.

3 Schumann—Fantasie. Langsam getragen.

4 Bizet—*a* Pastorale.
b Aria from "Carmen."

5 *a* Rameau—Air varie.
b Hartman—Fantasie stuck.
c Rung—Stimmung.
d Chopin—Variations brillantes.

6 Wagner—Scenes from "Walkure."
Schumann—*a* "Du Ring an Meinen Finger."
b "Er der Herlichste von Allen."

Morning Musical, June 28th, 1894.

1894-95

Program.

MISCELLANEOUS.

READING. MUSICAL ITEMS.

1. Bach-Gounod—Ave Maria.
   Trio—Harp, Violin, Piano.
2. *a* Flaxland—Waltz.
   b Schumann—Novelette in F.
3. Quartette.
   a Schubert—"The Night."
   b Marston—"The Sands O'Dee."
   c Root—"Within a Little Wood."
4. Oberthur—Air de Ballet, "Silvania."
5. Meyer-Helmund—"Magic Song."
6. Chopin—Preludes.

Morning Musical, October 12th 1894.

Program

DANCE MUSIC.

READING.

Strauss—*a* Valse.
b Valse, Op. 346.

Chaminade—Air de Ballet.
Volks-tanzen.

Beethoven—Marche a la Turque.
Trans. par Rubenstein.

Chopin—Polonaise, Op. 71, No. 2.

Carpenter—*a* Minuet.
Gillet—Loin du Bal.

Brahms—Hungarian Dances.

Morning Musical, October 26th 1894.

Program

GERMANY.

1 Bach.
   a Preludes, 1 and 6.
   b Inventions, 8 and 9
   c Gavottes, 1 and 2.
   d Partitas.
   e "Willst Du Dein Herz mir schenken."
2 Mendelssohn.
   a Sweet Souvenir.
   b Spinning Song.
   c On the Wings of Song.
3 Beethoven—Allegro from "Ocean Sonata." Opus 31, No. 2.
4 *a* Brahms—"Sapphic Ode."
   b Franz.
5 Schumann—Andante and Variations.
6 *a* Beethoven—Penitential Prayer.
   b Wagner—"Dreams" from "Tristan and Isolde."
7 Spohr—Allegro, from G ma. Violin Concerto, Op. 70
8 Meyerbeer—Cavatina from "Robert le Diable,"

Morning Musical, Nov 9th 1894.

Morning Musical

IN COMPLIMENT TO THE

FORT WAYNE CLUB.

Program.

1. Brahms—Hungarian Dances.
2. *a.* Schubert—"The Night."
   b. Root—"Within a Little Wood."
3. Oberthur—Air de Ballet, "Silvania."
4. Meyerbeer—Cavatina from "Robert le Diable."
5. *a.* Mendelssohn—Spinning Song.
   b. Beethoven—March a la Turque.
6. Becker—"Springtide."
7. *a.* Liszt—Valse Impromptu.
   b. Chopin—Ballade.

November Twentieth.

Program

ITALY.

1 Correlli—*a* Preludio,
b Sarabanda.
c Giga.

2 Stradella—Air.

3 *a* Correlli—Adagio and Allegro.
b Tartini—Pastorale,
c Campagnoli—Etude.

4 *a* Rossi—Air from Mitranes.
b Pergolesi—Siciliano.

5 Scambati—Gavotte.

Morning Musical, Nov. 23rd, 1894.

Program

1. Mendelssohn—Caprice.
2. Bach—Fugue in C minor,
With chart analysis.
3. *a* Peel—Sea Birds.
b Cowen—In Our Boat.
4. Mendelssohn—*a* Hunting Song.
b Funeral March.
5. Sodermann—Peasants Wedding March.
6. Mozart—Concerto D minor.
Allegro.

Morning Musical, Dec. 21, 1894.

Music when soft voices die,
Vibrates in the memory."—SHELLEY.

Program

WOMEN COMPOSERS.

READING.

C. Chaminade—Evening Prayer in Brittany (Angelus.)
Marie Wurm—Oh Spring!

Pauline F. da Veiga—Berceuse.

Jessie L. Gaylor—Cradle Song.

Helen A. Clarke—Out-Seeking.

Maude Valerie White—Go Lovely Rose.
Helen Hood—Slumber Song.
Hope Temple—An Old Garden.

Fanny Mendelssohn Hensel—Gedenkschrift.

Agatha Backer Grondall—A Request.
Clara Schumann—Romance.

C. Chaminade—*a* Serenade.
b Scarf Dance.

T. S.—Two Folksongs (Danish.)
J. L.—*a* In Futuro.
b With Pipe and Flute.

Morning Musical, Jan. 18, 1895.

Sketch of Irish Music

Old Irish Jig - a. Limerick Jig
b. The Irishman Jig
c. The Valley lay smiling before me

Reel - Arkansaw

Ballad - Farewell Nellie
Harp accompaniment

Jig - a. Irish Jig
b. Kathleen Mavourneen

Bagpipes - Cameronian Rant

Ballads - a. The Red Red Rose
b. The Minstrel Boy
c. Sweet is my darling

Chopin - Scotch Dance

Italian Ballads - Robin Adair

Irishman - a. The Orchard and the Green
b. Irish Jaunting Car
(Both also dance)

Irish - a. Irish Jig
b. A Highland Lad

Scotch - a. Sally in our Alley
b. The Lovely Lass o Inverness

Ballads - Annie Laurie

Program

MUSIC OF FRANCE.

Rameau—Suite.

Delibes—*a* Ecologue.

b Regrets.

Godard—Duetts for two Violins with Piano.

Pastorale.

Forsaken.

Cradle Song.

Midnight,

Serenade.

Gounod—Ballatta e Aria from "Faust."

Saint-Saens—Valse Caprice.

Viardot-Brahms—Les Bohemiennes.

Morning Musical, Feb. 1st, 1895.

The only me

Program

1 Egghard—Amaroso.

2 Haydn—Shepherd's Song.

3 Schubert—Impromptu.

4 Mozart—Sonata in B flat, Piano and Violin.

5 Schubert—*a* Der Wanderer.

b Hark, hark, the Lark.

6 Mozart—Concerto in D minor, Allegro.

Morning Musical, Feb. 15th, 1895.

Program

Grieg-Suite—"Peev Gynt," No. 1, Op. 46.

Daybreak.

The Death of Aase.

Anitra's Dance.

In the Halls of the King of the Dovre Mountains.

(The imps are chasing Peev Gynt.)

Dana—Salve Regina.

Oberthür—Berceuse, Harp and Piano.

Gounod Sing, Smile and Slumber.

Hasselmaus—Patrouille.

Thomas—Air from Mignon.

Weber—Concert Stück, Op. 79.

Morning Musical, March 1, 1895.

Two

Program

HUNGARIAN MUSIC.

1 *a* Rheinhold—Hungarian Battle Song.

b Schubert—Moments Musical, a la Hongroise.

c Erkel—Marche de Hunyady Laszlo.

2 Hummel—Sonata in E flat. Part 1.

3 Korbay—Folk Songs, *a* See the Little Pretty Maiden.

b Roses in the Garden.

4 Schubert-Liszt—Adagio from Fantasie in C major.

5 Liszt—Marche de Rokoczy.

6 Liszt—Kennst du Das Land.

7 Weber-Liszt—Polacca Brilliante.

Morning Musical, March 15, 1895.

Program

MISCELLANEOUS.

1 Ethelbert Nevin—"In Arcady."
- *a* A Shepherd's Tale.
- *b* Shepherds all and Maidens Fair.
- *c* Lullabye.

2 L. Spohr—Rose Wie Riezend.

3 Thome—Simple Confession.

4 *a* Dear Lady Mine. A. L. (Old English.)
- *b* Vulcau's Song. (Philemon and Baucis.) Gounod.

5 *a* Liszt—Consolatiou.
- *b* Neupert Octave Study.

6 *a* Pastorale—Bizet.
- *b* My Heart and Lute—Kjerulf.
- *c* Swedish Polka.

7 Schuman—The Two Grenadiers.

Morning Musical. March 29, 1895.

The only one

Morning Musical

IN COMPLIMENT TO THE

Fort Wayne Club.

PROGRAM.

MR. GEORGE CLIFFORD VIEH.

Motto—Schubert-Liszt—Thou art my peace.

Bach—Prelude and Fugue. C minor.

Weber—Sonata, D minor. Op. 49.
- 1 Allegro feroce.
- 2 Andante con moto.
- 3 Presto.

Gounod—"Jewel Song," from Faust.

Chopiu—{Preludes. Berceuse. Etude.

Schubert—"Erlkoenig."

Paderewski—Legende. Op. 16, No. 1.

Raff—A Fairy Tale, Op. 162, No. 4.

Godard—Le Cavalier Fantastique.

Brahms—Viardot, "The Gypsies."

Liszt—{Etude, D flat. Rhapsodie Hongroise.

April Fifth, Eighteen Ninety-five.

Program

RUSSIA.

1 Rubenstein—Sonata for Piano and Violin. I Part
Moderato Con Moto.

2 *a* Paufler—Lebewohl.
- *b* Glinka—"Er Kehrt nicht Weider"
- *c* Dubuque—"Das Vogleiu."

3 Lvoff—Russian National Hymn.

4 Rubenstein—Two Duets.

5 Tschaikowsky—Chant sans Paroles.

6 Rubenstein—Reves Aueglique.

7 *a* Rubenstein—"Yearning."
- *b* Tschaikowsky—"No One My Grief Can Tell."
- *c* Rubenstein—"Since First I Met Thee."

8 Airs Russes from Weiniawoakl.

Morning Musical, April 18, 1895.

Program

UNITED STATES.

1 Gottschalk—Duet,—Radieuse.

2 Mason—Dance Rustique.

3 Negro Melodies.
- *a* "In that Great Getting Up Morning."
- *b* "Nobody Knows the Trouble I've Seen."
- *c* "I'm Troubled in Mind."

4 Foster—"Old Folks at Home,"
Arranged by Frederick Root.

5 Nevin—*a* "Autumn Sadness."
- *b* "Deep in Roses Glowing."

Harris—"Melody."

6 Foote—"Appasionato" from Zweite Suite.
MacDowell—*a* Idylle.
- *b* Shattentanz.

7 De Koven—"Nita Gitana."
Foote—"To Blossoms."

8 Marston—"When Green Leaves Come Again."
Strong—Now is the Month of Maying."

9 Foote—Sonata for Violin and Piano.
Allegro Appasionato.
Andantino Grazioso.
Adagio.
Allegro Molto.

Morning Musical, April 26, 1895.

Program

POLAND.

1 Paderewski—Sonate for Piano and Violin.
Allegro con fantasia.
Intermezzo.
Finale, Allegro molto quasi presto.

2 *a* Kullak—Concert Study.
b Paderewski—Romance.
c Tausig-Scarlatti—Capricio.

3 Chopin—The Maiden's Wish.

4 Chopin—Barcarole.

5 *a* Paderewski—My Tears Were Flowing.
b Polish Song of Liberty

6 *a* Chopin—Impromptu in F sharp.
b Chopin—Nocturne in F sharp.
c Paderewski—Polish Dance.

7 Wieniawski—Legend for Violin.

8 Chopin—Rondo in C for two Pianos.

Morning Musical, May 10, 1895.

The only one

1895-96

Program.

MISCELLANEOUS.

1 Schubert—Minuetto.

2 De Koven—Past and Future.

3 De Beriot—Concerto 7th Air Varie.

4 Cowen—Spinning Song.

5 *a* Oberthuer—Wiegen Lied.
b Oberthuer—Persuasion.
c Thome—Simple Aveu.

6 Beethoven—Opus. 28, No. 15, Andante.

7 *a* Jessie Gaylor—Lullaby.
b Chaminade—The Silver King.

8 Rubinstein—Tarantelle.

Morning Musical, Oct. 11, 1895.

Program.

GERMAN COMPOSERS, 1730-1780.

JOHANN SEBASTIAN BACH,
PHILIPP EMANUEL BACH,
AND CONTEMPORARIES.

1 J. S. Bach—Organ-fantasia, (transc. by Liszt)

2 J. S. Bach—Pentecost-cantata.

3 Ph. Em. Bach—Allegro and Prelude.

4 J. S. Bach—Concerto for four Pianos in A min.
Moderato.
Largo.
Allegro.

5 Haendel—Air from Acis and Galathea.

6 Hummel—Concerto in A min.
Allegro Moderato,
Larghetto.
Rondo—Allegro Moderato.

Nov. 8/95-

Morning Musical

Memorial Day.

November twenty-second,
Eighteen ninety-five.

GOUNOD, CHARLES FRANCOIS—1818-1893.

RUBINSTEIN, ANTON GREGOR—1830-1894.

TSCHAIKOWSKY, PETER ILITCH—1840-1893.

GODARD, BENJAMIN LOUIS PAUL—1849-1895.

ROOT, GEORGE FREDERICK—1820-1895.

MILLARD, HARRISON—1829-1895.

"To live in the hearts we leave behind,
Is not to die."

Program.

1. Tschaikowsky—Waltz for eight hands.

2. Godard—Florian's Song.

3. Tschaikowsky—Christmas, from "The Seasons."

4. Gounod—Trio, The Dance Invites Us.

5. Rubinstein—Concerto, Op. 70, D min.

6. *a* Tschaikowsky—Warum?

   b Root—Romance.

   c Millard—Waiting.

7. Rubinstein—Solo and Chorus—Naiad.

Program.

GERMAN COMPOSERS, 1780-1827.
Beethoven, Mozart and Contemporaries.

1 Mozart—Overture, Don Juan.

2 Mozart—*a* Aria in F from Marriage of Figaro.
b Aria in E flat from Marriage of Figaro.

3 Beethoven—Sonata Appassionata, F min. Op. 57.
Assai Allegro.
Andante con moto.
Allegro ma non troppo.

4 Haydn—Recitative and Aria from Oratorio, Creation.
"On Mighty Pens."

5 Spohr—Violin Concerto. (Gesangscene.)

6 Mozart—Duo from Marriage of Figaro.

7 Moscheles—Concerto in G min.
Allegro Agitato.
Moderato ed expressivo.
Prestissimo.

Morning Musical, Dec. 6, 1895.

Morning Musical

OPEN DAY.

LECTURE RECITAL
—BY—
Mr. Jaroslaw de Zielinski.

PROGRAM.

Francois Chopin—Prelude, Op. 28, No. 20.
1809-1849. Etude, Op. 10, No. 12.
Nocturne, Op. 62, No. 1.
Mazurka, Op. 33, No. 4.

H. Pachulski—Polonaise, Op. 2.
1863——

Jaroslaw de Zielinski—Prelude.
1847—— Souvenir (Dreams.)
At the Spring.

Constantino Palumbo—Ballade.
1843——

J. S. Bach—Bouree from Second Violin Sonata
1685-1750. arr. for piano by Saint-Saens.

Anton Rubinstein—Portrait No. 1,
1829-1894. from Kamennoi—Ostrow Album.

Alexander Glazounow—Concert Study, Op. 31, No. 1.
1865——

Cesar Cui—Impromptu, Op. 40, No. 1.
1835——

Genari Karganoff—Second Scherzo.
1858-1890.

December twentieth,
1895.

Program.

GERMAN COMPOSERS—1827-1896.

1. Mendelssohn—Concerto D min.
I. Allegro appassionato.
2. Max Bruch—Adagio from G min Violin Concerto.
3. Wagner—"O Thou Sublime Evening Star."
4. St. Heller—Transcription from Mendelssohn's "Midsummer night's Dream."
5. Abt—The Seasons. (Quartet.)
6. Schumann—*a* "In the Evening."
" Finale from Etudes Symphoniques.
7. Weber—Aria from Freischutz.
8. Mendelssohn—Concerto for Violin.
II. Andante.
III. Allegro molto vivace.

Jan. 3rd, 1896.

Program.

MISCELLANEOUS.

1. Herold—Zampa.
2. Handel—Duet, "Judas Maccabaeus."
3. Moszkowski—Serenata.
4. Bargiel—The Dragonflies.
5. Srendsen—Romance.
Lehmann—"Two Little Tone Pictures."
6. Thomas—"Winds in the Trees."
Hervey—"Violet."
"Thou Art the Sun."
7. Mendelssohn—Sonate. Op. 106.

Friday Jan. 17th 1896.

Program.

French Music of the 19th Century
1803—1896.

1 Saint-Saens—Dause Macabre.

2 Gounod—"The Holy Vision."

3 Chaminade—Andante et Scherzettino.

4 Gounod—Aria de "Sapho."

5 Thome—Simple Aveu.

6 Godard—"Te souviens-tu."
Berlioz—"Absence."

7 Saint-Saens—Waltz Caprice.

Morning Musical, Jan. 31st 1896.

Morning Musical

In Compliment to the

FORT WAYNE CLUB.

—o—

Program.

1 I. S. Bach—Concerto in A minor, for four pianos.
Moderato.
Largo.
Allegro.

2 Verdi—Aria from "Ernani."

3 *a* Per Lassen—Crescendo.
b Chaminade—Pierette.

4 Wagner—Fragments from Walkure.
a Spring Song.
b Brunhilde's War Cry.

5 Mendelssohn—Violin Concerto.
Andante.
Allegro Molto Vivace.

6 Saint-Saens—Aria from Samson and Dalila.

7 Liszt—*a* The Nightingale.
b Polonaise E major.

February 4th 1896

Morning Musical

STUDENT'S DAY.

1 Toulmin—Mazurka.
2 Nevin—One Spring Morning.
3 Kierulf—*a* I Hardly Know.
b Afar in the Woods.
4 Per Lasson—Crescendo.
5 Thomas—Aria from Mignon.
6 *a* Moszkowski—Serenata.
b Schutte—Valse Lente.
7 Bemberg—Nymphs and Fauns.
8 Beethoven—Sonata Pathetique. Op. 13.
9 Rossini—Aria from The Barber of Seville.
10 Wober—Rondo brillante.
11 Denza—Star of My Heart.
12 Schuman—Concerto in A min.
13 Gade—Agneto and the Mermaids. Solo and Chorus.

Friday, February 14, 1896.

Morning Musical

COMPLIMENTARY RECITAL,

BY

MR. H. J. BELLING.

FINDLAY, OHIO.

Brahms—Intermezzo. Op. 117.
No. 1.
No. 2.
No. 3.

Brahms—Intermezzo. Op. 76.
No. 4.

H. J. Belling—Two Symphonic Studies.

Fort Wayne Club House,
February 18, 1896.

Program.

1 Chopin—Lithuanian Song.

2 Chopin—*a* Nocturne in d flat major.
b Fantaisie Impromptu.

3 Wagner-Lizst—Elsa's Dream.
Tschaikowsky—Weihnachten, Op. 37, No. 12.

4 Lizst—Mignon.

5 Rubinstein—Kammenoi Ostrow.

6 Rubinstein—*a* Du bist wie eine blume.
b Der Asra.

7 Rubinstein—Valse Caprice.

8 Paderewski - My Tears were Flowing.
Madame Clara Schumann—Ich stand in dunklen tranmen.

9 Paderewski—Sonata for Piano and Violin.

Friday, Feb. 28, 1896.

Program.

ILLUSTRATED PAPER,
"WOMAN AND MUSIC."

ILLUSTRATIONS.

1 Cavatine and Aria—LeProphete,"
Sung by Alboni, (1847.)

2 "I Know that My Redeemer Liveth,"
Sung by Jenny Lind (1850)

3 Scena and Aria—"La Traviata,"
Sung by Patti.

4 "Ave Maria"—Bach-Gounod—
Sweedish Song,
Sung by Christine Nihlsson.

5 "The Three Fishers"—Hullah,
Sung by Annie Louise Cary.

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1 Clara Schumann—Scherzo.
Clara Schumann—Liebst du um Schoenheit,

2 Agatha Backer Groen-Dahl—Serenade.

3 Cecile Chaminade—Slavonic Song.
Cecile Chaminade—Andante et Scherzettino.

4 Hope Temple—"In Sweet September."
Amy Horrocks—"The Bird and the Rose."

5 Ruth Lang—"Ghosts."
Ruth Lang—"Nameless Pain.

6 Amy Cheney Beach—"A Song of Love."

March 14/96

Morning Musical

A MORNING OF

GERMAN FOLK-SONG,

From the 15th Century to our time,
Arranged by Dr. Heinrich Reimann, of Berlin,

—TO BE GIVEN BY—

MISS VILLA WHITNEY WHITE,

Assisted by MISS M. B. DILLINGHAM,

1. Ich spring in diesem Ringe (1452) . . . . . .
2. Minnelied (1460) . . . . . .
3. Die Linde im Thal (1549) . . . . . .
4. Lindenlaub (1549) . . . . . .
5. Abschied von Innsbruck (1475) . . . . . .
6. Pommer'sches Volkslied (1560) . . . . . .
7. Wachterlied (1535) . . . . . .
8. Schwaebisches Volkslied (1570) . . . . . .
9. Der Hirsch . . . . . .
10. Spinnerliedchen . . . . . .
11. Tanzlied (1601) . . . . . *Hans Leo Hasler*
12. Sagt, wo sind die Veilchen hin ? (1782) . . . . . *J. A. P. Schulz*
13. *a.* Die Sendung } (1765) . . . . . *F. H. Himmel*
b. Das Zeichen }
14. Gute Ruh (1810) . . . . . *P. von Winter*
15. Stændchen . . . . . *Mozart*
16. My Mother bids me bind my Hair . . . . . *Joseph Haydn*
17. Haidenrœslein . . . . . *Franz Schubert*
18. Auf Fluegeln des Gesanges . . . . . *Mendelssohn*
19. An den Sonnenschein . . . . . *R. Schumann*
20. Wiegenlied . . . . . *Joh. Brahms*

Fort Wayne Club House,
March 3, 1896.

The only one

Music resembles poetry; in each
Are nameless graces which no methods teach,
And which a master-hand alone can reach.
—POPE.

Program.

LIVING COMPOSERS.

1 C. Chaminade—Minuetto.
Picrette.

2 Dudley Buck-Spring's Awakening.

3 Ch. Oberthür—Berceuse.

4 Johan S. Svendsen—The Venetian Serenade.
Edward Greig—Autumnal Gale.

5 Jessie L. Gaynor—Cradle Song.

6 Greig—Sonate. Op. 7.
Allegro Moderato.
Andante Molto.
Minuetto.

Morning Musical,
March Twenty-Seventh, Eighteen Hundred Ninty-six.

Program.

SONG RECITAL.

Lyric, Epic, Dramatic.

Lyric—1 Lucome Estudiantina.

2 Chaminade—*a* Ritournelle.

b Summer.

3 Raff—Ave Maria. Violin obligato.

4 A. M. Smith—Duet, Oh That We Two Were Maying.

5 Ed. Grieg—*a* I Love Thee.

b Cradle Song. Mother Sorrow.

c Romance.

Epic—1 Chopin—Death Song of Poland.

2 N. W. Gade—Ballad. Knud Lavard.

3 Mendelssohn—Chorus.

Dramatic—1 Meyerbeer—Aria from Robert le Diable.

2 Meyerbeer—Shadow Song.

3 Gounod—Soldiers' Chorus, from Faust.

Morning Musical, April 10th, 1896.

Program.

1 Chaminade—*a* Minuetto.

b Pierrette.

2 Campana—I Live and Love Thee.

3 Chopin—Berceuse Op. 57.

4 Franz Abt—Ring on, Ye Bells.

5 Schubert-Liszt—Fantaisie. Op. 15. Presto.

6 Ernst—Fantaisie on Othello.

7 Beethoven—Andante in F major. No. 10.

" Andante Favori.

8 Curschman—Sweet Daisy.

9 *a* Brahms—Rhapsodie.

b Chopin—Study in C sharp min.

c Schutt—Etude Mignowne.

Morning Musical,
April 24, 1896.

Morning Musical

TESTIMONIAL CONCERT.

MISS MOELLER. MISS MOLBOE.

MR. JENNISON.

Program.

1 Ed. Grieg—Sonata for Piano and Violin in C min. Op. 45.
Allegro molto ed appassionata.
MISS ANNA MOLBOE AND MR. S. W. JENNISON.

2 *a* Liszt—Mignon's Song.
b Massenet—Twilight.
c Schumann—Widmung.
MISS MARGRETHE MOELLER.

3 *a* Raff—Spinning Song.
b Chopin—Nocturne in F sharp.
c Paderewski—Cracovienne fantastique.
MISS ANNA MOLBOE.

4 Beethoven—Concerto in D ma. for Violin.
MR. S. W. JENNISON.
Orchestral part arranged for piano.
MISS MARGRETHE MOELLER.

5 Gounod—Margarita's Aria from Faust.
MISS MARGRETHE MOLLER.

6 Chopin—Andante Spinato and Polonaise Brillante. Op. 22.
MISS ANNA MOLBOE.

7 Paderewski—Finale from Op. 13, for Piano and Violin.
MISS ANNA MOLBOE AND MR. S. W. JENNISON.

Masonic Temple, Tuesday Evening,
April 21, 1896.

Not given.

Morning Musical

May 14-1896.

THE BENDIX STRING QUARTETTE.

MAX BENDIX, First Violin. EUGENE BOEGNER, Second Violin.
AUGUST YUNKER, Viola. BRUNO STEINDEL, Cello.

PROGRAM.

PART I.

Dvorak—Quartette, E flat major. Op. 51.
Allegro ma non troppo.
Dumka (Elegie.)
Romanza, Andante con moto.
Finale, Allegro.

PART II.

1 Saint Saens, ... The Swan.
Popper, ... Papillon.
Steindel, ... Gavotte.
BRUNO STEINDEL.

2 Tschaikowsky, ... Andante.
Herbert, ... Serenade.
BENDIX QUARTETTE.

3 Chopin, ... Nocturn.
Ogarew, ... Capriee.
MAX BENDIX.

Mascagni, ... Intermezzo.
Bocherini, ... Minuett.
Haydn, ... Finale from Quartette.
BENDIX QUARTETTE.

Fort Wayne Club House,
Thursday Evening,
May 14th. 1896.

Fourteenth Artist Recital.
Open Evening.
Morning Musical
Mr. H. E. Beadsoeke, Pianist.
Mr. Fred. Carberry, Tenor.
Mr. Hamblin Clark, Baritone.

Moszkowski — Suite mezzo. No 3.
The Waterfall.
Waterhouse — Gavotte in A major.
Mr Beadsoeke.
Bohnick — "Send me your aid" from Queen of Sheba.
Mr Clark.
Demarallo — "It was a dream."
Hiret — "How art like lute a flower"
Loyal — "Christmas Eve."
Clayton Johns — "Our life is Pain."
Mr Carberry.
Chaminade — a Nocturne
b Minuet a l'antique.
Mr Beadsoeke.
Hubert — Am Meer.
Jensen — Rose.
Ingeld — Leaving, yet Loving.
Allitsen — The Captive.
Mr Clark.
Mendelssohn — "Sorrows of Death" from Hymn of Praise
Mr Carberry
Liszt-Jaëna — Rhapsodie Hongroise No 12
Saint Saens — Introduction and Fantasy from Orphee.
Mr Beadsoeke.

1896-97

"Music is the universal language which appeals to the universal heart of mankind."

Woman in Music.

Program.

1. *a.* Beethoven—Sonata opus 53. I.
   b. Chopin—Ballade.
2. *a.* Haydn—My Mother Bids Me Bind My Hair.
   b. Cowen—The Mission of a Rose.
3. *a.* Heller—Wiegenlied.
   b. Schumann—Schlummerlied.
4. *a.* Chaminade—The Silver Ring.
   b. DeKoven—Winter Lullaby.
5. Mendelssohn—Elfin March from Midsummer Nights' Dream.
6. Bizet—*a.* Habanera.
   b. 'Neath the Ramparts of Sevilla. "Carmen."
7. Raff—La fileuse
8. Thomas—Philine's Air from Mignon.

October ninth,
Eighteen hundred and ninety six.

The only one

"But chords that have ceased to vibrate the swell of an ancient strain may thrill with a soulful music when rightly touched again."

Program.

I CLASSICS, 1645-1809.

1. Mozart—Alegro con Spirito—Sonata in d Maj.
2. *a.* Martini—Plaisir D'Amaur.
   b. Gluck—Die Pilgrimme auf Mecca.
   c. Mozart—The Violet.
3. Scarlatti—Pastorale.
4. Stradella—Gebet von Alessandro.
5. P. E. Bach Praeludium—Allegro,
6. Hayden—O, Welcome now—Recit and aria from "The Seasons."
7. Haendel—Largo.
8. Beethoven—Consert Aria.

Morning Musicale, Oct. 23, 1896.

Program.

1. Mozart—Gloria Exceisis from 2nd Mass.
2. Bach—Mary's Slumber Song from the Christmas Oraturis.
3. Mendelssohn—Lift Thine Eyes.
4. Haydn—With Verdure Clad.
5. Henri Ravina—*a* Adoremus Op. 72.
   b Frederic Grant Gleason—Vorspeil to Otho Visconti.
6. Verdi—Ave Maria from Otello.
7. Mendelssohn—I waited for the Lord.

November 6, 1896.

Program.

ROMANTIC MUSIC.

1. Mendelssohn—Ouverture to "A Midsummernight's Dream."
2. Schubert—*a.* Der Neugierige.
   b. Ungeduld.
3. Chopin—Fantasie in F. Min. op. 49.
4. Weber—Aria from "Oberon."—(Oceanaria)
5. Schumann—"Tranmes Wirren." Fantasie in C. part III.
6. Marschner—Terzet.
7. Spuhr—Concerto for Violin, "Gesangscene."

Morning Musical,
Nov. 20. 1896.

Fifteenth Artist Recital

Morning Musical

Lecture Recital.

SHAKESPEARE IN MUSIC,

—BY—

MR. LOUIS G. ELSON,

OF

BOSTON, MASS.

SONGS.

"SIGH NO MORE, LADIES," - *Much Ado About Nothing*
"LIGHT O' LOVE," - - *Two Gentlemen of Verona*
AN OLD "FA LA."
"PEG A RAMSEY," - - - - - *Twelfth Night*
"FAREWELL, DEAR LOVE," - - - *Twelfth Night*
BACCHANALIAN MUSIC, - - - - - - - *Othello*
"WHEN GRIPING GRIEF," - - - *Romeo and Juliet*
"THE JEW OF VENICE," - - - - - *Old Ballad*
"IN YOUTH, WHEN I DID LOVE," - - - *Hamlet*
"HARK, HARK, THE LARK," - - - *Cymbeline*
OPHELIA'S SONGS, - - - - - - - *Hamlet*
"OH WILLOW, WILLOW," - - - *Desdemona's Song*
AND OTHER ANCIENT MUSIC.

CLUB HOUSE,
FORT WAYNE, INDIANA,
December 4th, 1896.

Sixteenth Artist Recital

Morning Musical

RECITAL

—BY THE—

SPIERING STRING QUARTETTE

OF CHICAGO.

THEODORE SPIERING, First Violin.
OTTO ROEHRBORN, Second Violin.
ADOLPH WEIDIG, Viola.
HERRMAN DIESTEL, Violoncello.

PROGRAM.

1. *Beethoven*, - - Quartet in E. Minor, op. 59, No. 2.
Allegro. Molto Adagio. Allegretto. Presto.
2. *Saint Saens*, - - - - - - - - The Swan
Popper, - - - - - - - Spanish Dance
MR. DIESTEL.
3. *Weidig*, - - Intermezzo from Quartet in A Major
4. *Wagner*—Wilhelmj, - - - - - Walter's Preislied
Sauret, - - - - - - - - - Farfalla
MR. SPIERING.
5. *Dvorak*, - - - - - - - - Quartet in F Major
Allegro ma non troppo. Lento. Molto vivace.
Vivace ma non troppo.

CLUB HOUSE,
FORT WAYNE, INDIANA,
December 16th, 1896.

Morning Musical

PROGRAM.

"MODERN COMPOSERS."

1. *Saint Saëns*—Variations for two Pianos,
(over a Beethoven's theme.)
2. *Delibes*—Legende from "Lakme".
(Indian Bell Song.)
3. *Moskowsky*—*a.* Melody.
b. Scherzino.
4. *Verdi*—Duet from "Aida".
5. *a. Karganoff*—Nocturne.
b. Paderewski—Krakowiak.
c. " Humoresk.
(Cracovienne Fantastique.)
6. *Wagner*—Terzet from "Rheingold".
7. *Liszt*—Transcription from Wagner's "Tannhauser".

January 8th, 1897.

Morning Musical

ENSEMBLE MUSIC.

PROGRAM.

1. Reineke, Carl—Cantata of "Little Rosebud."
   - *a.*—Prologue and Chorus of Fairies.
   - *b.*—Song of the Wicked Fairy.
   - *c.*—Rosebud's Song.
   - *d.*—Spinning Song of the Wicked Fairy.
   - *e.*—The Flies' Duett and Dance.
   - *f.*—Chorus of Good Fairies.
   - *g.*—The Legend of Little Rosebud.
   - *h.*—The Prince's Prayer.
   - *i.*—Duett: Rosebud and the Prince.
   - *j.*—Chorus of Good Fairies.

2. Chopin—Concerto in F Minor.
   - *a.*—Larghetto.
   - *b.*—Allegro.

3. Mendelssohn—Sacred Cantata, "Hear My Prayer"
   (Soprano Solo and Mixed Chorus.)

Fort Wayne,
April 23, 1897.

A beauteous fairy-song.

Enrapt, he lists and hears again
His childhood's dream in heav'nly strain.

With hands outstretched, he looks above,
And breathes this prayer of holy love!

He passes those, all slumbering round
Until the castle tower is found,
And there within, oh joy! at last
He sees sweet Rosebud slumbering fast,
And cries, "Fair Rose, awake!"

And now there echoes thro' the air,
From Fairy choir above,
To gallant Prince and Maiden fair,
A song of heavenly love.

Morning Musical

MISCELLANEOUS PROGRAM.

ASSISTING PIANIST,
MISS MAUD JENNINGS,
OF THE
AMATEUR MUSICAL CLUB,
CHICAGO.

1. *Mendelssohn*—Concerto, opus. 22nd.
2. *Mendelssohn*—Confession.
3. *a.* *Rameau*—Gavotte, and Variations.
   b. *Rubenstein*—Eutude in C Major.
4. *Papini*—Nuit Etoilee.
5. *Liebling*—*a.* Album Leaf.
   b. Minuette Schtrzusa.
   c. Florence Valse de Concert.
6. *a.* *Schuman*—Widmung.
   b. *Rückauf*—Lovers' Hall.
   c. *Heise*—The Lark's Spring Song.
7. *Liszt*—La Campanella.

January 15th, 1897.

Seventeenth Artist Recital
~~EIGHTEENTH~~ ARTIST RECITAL

SEVENTH ANNIVERSARY

OF THE

Morning Musical

IN COMPLIMENT TO THE

FORT WAYNE CLUB,

BY

MISS VILLA WHITNEY WHITE

MISS MARY B. DILLINGHAM,
ACCOMPANIST.

GERMAN BALLADS AND ROMANCES ARRANGED BY DR. HEINRICH REIMANN, OF BERLIN.

PROGRAM.

1. DER KÖNIG VON THULE, - J. F. Reichardt, 1752-1814
2. ZWEI KÖNIGSKINDER, - Arranged by H. Reimann
3. LIED DER NACHT, - - J. F. Reichardt, 1752-1814
4. DER ARME THOMS, - - C. F. Zelter, 1758-1832
5. DIE ROSE, - - - - Louis Spohr, 1788-1859
6. DAS VEILCHEN, - - - W. A. Mozart, 1756-1791
7. ERLKÖNIG, - - - - Franz Schubert, 1797-1828
8. DER NÖCK, - - - - Carl Loewe, 1796-1869
9. RUHE SÜSS LIEBCHEN, - Joh. Brahms, 1833-
10. FLUTHENREICHER EBRO, - Robert Schumann, 1810-1856

January twenty fifth,
1897.

One Hundred and Twenty-Fifth Program
of the

Morning Musical

B. B. B.

1. *Bach*—Organ—Fantasia (transc. by Liszt
   a. Aria for Mezzo Sop.
   b. Air (transc. by Wilhelm).
2. *Beethoven*—Leonore's air from Fidelio
   a. Sonata, op. 81, Farewell, Absence and Return.
   b. In Questa Tomba.
   c. Concerto in D maj. for Violin. First part.
3. *Brahms*—Intermezzo
   a. "O May, love is sweet in thy bowers."
   b. In Summer Fields.

January 29th, 1897.

Morning Musical

127TH PROGRAM.

1. *Viotti*—Concerto, No. 22. (Adagio.)
2. *Verdi*—"Libiamo." ("Traviata.")
3. *Cherubini*—"Ave Maria."
4. *Papini*—Romance in F. Opus 58.
5. *Verdi*—"Miserere" ("Trovatore.")
6. *Donizetti*—Aria ("The Gypsy Maid.")
7. *Viotti*—Duo. Andanto, Allegro,
8. *Rossini*—"O Endow Me!" ("Stabat Mater.")
9. *Arditi*—"Parla." Waltz Song.
10. *Tartini*—Sonata, Larghetto Affettuoso. Allegro, Andanta.
11. *Bordigiani*—Tuscan Barcarole. Neopolitan Barcorole.
12. *Rossini*—Sextettes. "Charity." "The Lark."

February 12th, 1897.

Eighteenth Artist Recital

Morning Musical

RECITAL
BY
MISS JOSEPHINE LARGE,
OF CHICAGO.

PROGRAM.

1. *Ign. Moscheles*—Etude, op. 70, No. 13.
   J. S. Bach—Prelude and Fugue in D ma.
   From the Well-tempered Clavichord.
2. *L. v. Beethoven*—Sonate, op. 27, No. 2.
   Adagio, Sostenuto,
   Allegretto,
   Presto Agitato.
3. *R. Schumann*—{Sehr lebhaft / Sehr langsam} from Kreisleriana op. 16.
   Joh. Brahms—Ballade, op. 10, No. 2.
4. Sketch of the lives of Robert and Clara Schumann.
   C. Schumann—Romanza.
   R. Schumann—{Haschemann / Kind im einschlummern}
   from Kinderscenen, op. 15.

Fort Wayne, Indiana,
February twenty-sixth,
Eighteen ninety-seven.

Morning Musical

STUDENT DAY.

1. *Schumann*, - - - - - Aufschwung (Soaring)
2. *Schubert*, - - - - - - Death and the Maiden
3. *Schumann*. - - - - - - - To the Sunlight
4. *Moszkowski*, - - - - - - Spanish Dance
5. *Weber*, - - - - Cavatina from Der Freischütz
6. *Chopin*, - - - - - - Polonaise in A ma.
7. *Mendelssohn*, - - - - - - The Sabbath Morn
8. *Harris*. - - - - - - - - - Madrigal
9. *Mendelssohn*, - - - Capriccio brilliante, op. 22
10. *Arditi*, - - - - - - - - - - Il Bacio
11. {*Bach*, - - - - - - Saint Saëns—Gavotte / *Grieg*, - - - Dawn (From Per Gynt Suite)}
12. *Beethoven*, - - - - - Sonate, op. 27, No. 2
    Adagio, Sostenuto,
    Allegretto,
    Presto Agitato.

March 12, 1897.

Morning Musical

PROGRAM.

ROBERT SCHUMANN.—1810.-1856.

1. Traumerei and Romance. (for Violins.)
2. Vocal Duetts.
   a.—The Cottage by The Mill.
   b.—The Rosebud.
   c.—Were I a Birdling.
3. Davidsbündlertänze. Op. 6.
   a.—Lebhaft.
   b.—Einfach.
   c.—Mit Humor.
   d.—Balladenmässig.
   e.—Frisch.
4. Vocal Quartettes.
   a.—Rosemary.
   b.—To the Sunshine.
   c.—Gypsy Life. (Double Quartette.)
5. Carnival.
   a.—Preamhule.
   b.—Pierrot.
   c.—Arlequin.
   d.—Valse Noble.
   e.—Eusebius.
   f.—Florestan.
   g.—Coquette.
   h.—Chopin.
   i.—Aveu.
   j.—Promenade.
6. Phantasie for Violin and Piano. Op. 131.
7. Vocal Solos.
   a.—I ne'er will roam from Thee.
   b.—A Summer's Night.
   c.—She is Thine.
   d.—'Twas in the Lovely Month of May.
   e.—Woman's Love.
   f.—Lovely Cradle of my Grieving.
8. Concerto in A minor, Op. 54.
   II. Intermezzo, Andantino grazioso.
   III. Allegro vivace.

Fort Wayne Indiana,
March 26, 1897.

Morning Musical

PROGRAM.

MUSIC OF SPRING.

1. Goldschmidt—Frühlingserwachen.
   Adagio.
   Allegro.
2. Mendelssohn—Spring Song.
3. —*a.* Gounod—Au Printemps.
   b. Henschel.—Spring.
4. Grieg.—An den Frühling.
5. Bach.—Frühlingserwachen, Op. 43.
6. —*a.* Becker. Springtide.
   b. Biszet. Song of April.
7. *a.*—Schumann-Liszt.—Frühlingsnacht.
   b.—Karganoff.—Pres d' um Ruisseau.
8. *a.*—Wurm—Oh Spring.
   b.—Bargiel—Springtide.
9. *a.*—Reineke.—Spring Flower.
   b.—Weil—Frühlingslied.

April ninth,
Eighteen hundred and ninety-seven.

The Sleeping Beauty.

1. Sweet Enchanting Fairyland,
Rise in all thy glory;
Let the magic of thy charms
Now inspire our story.

2. And thus she sings in wicked verse,
Her dark, revengeful, wicked curse.

3. And soon her wild and joyous cries
Are echoing through the air.

4. But seems in wonder forc'd to stand,
(As held by some dread-spirit hand,)
By fell enchantment bound!

The last faint sound has died away
And twilight fast succeeds the day;
The maiden, trembling fain would fly
To reach her home now night is nigh;
But ere a step she takes,
Once more the silence breaks.

5. And when they fail the cook to wake
They very soon to singing take,
And sing this comical ditty.

6. And now a magic strain resounds
The enchanted halls among;
And in the silence sweetly sounds
A beauteous fairy-song.

7. Enrapt, he lists and hears again
His childhood's dream in heav'nly strain.

8. With hands outstretched, he looks above,
And breathes this prayer of holy love!

9. He passes those, all slumbering round
Until the castle tower is found,
And there within, oh joy! at last
He sees sweet Rosebud slumbering fast,
And cries, "Fair Rose, awake!"

10. And now there echoes thro' the air,
From Fairy choir above,
To gallant Prince and Maiden fair,
A song of heavenly love.

Morning Musical

NINETEENTH ARTISTS' RECITAL.

MR. PLUNKET GREENE

IN

SONG RECITAL

TEMPLE THEATRE

Saturday Evening, April 24, 1897

ACCOMPANIST, W. C. E. SEEBOECKE

BACOME & HALL,
ALDINE PRINTING HOUSE,
FORT WAYNE, IND.

Programme

* *

PART I.

(*a*) "PLAISIR D'AMOUR" . . . . *Martini* (1785)
(*b*) "ECOUTE D'JEANNETTE" . . *Dalayrac* (1780)
(*c*) "SI TRA I CEPPI" . . . . . *Handel*
(*d*) "LITANEI" }
(*e*) "ERLKÖNIG" } . . . . . *Schubert*
(*f*) "AUF FLÜGELN DES GESANGES" . . *Mendelssohn*
(*g*) "THE SANDS O' DEE" . . . . . *F. Clay*
(*h*) "HEY! NONNY NO!" . . . . . *Battison Haynes*

PART II.

Old Melodies.

(*h*) "O, YARMOUTH IS A PRETTY TOWN" }
(*k*) "I WILL GIVE YOU THE KEYS OF HEAVEN" } *English*
(Arr. by Lucy Broadwood.)
(*l*) "THE TWA SISTERS O' BINNORIE" }
(*m*) "SCOTS WHA HAE" } . *Scotch*
(Arr. by Arthur Somervell.)
(*n*) "WHERE BE GOING?" . . . . . *Cornish*
(Arr. by Arthur Somervell.)
(*o*) "THE KERRY COW" }
(*p*) "HEIGH-HO, THE MORNING DEW" } . . *Irish*
(Arr. by Charles Wood.)
(*q*) "FATHER O'FLYNN" . . . . . *Irish*
(Arr. by C. Y. Stanford.)

Translations throughout by Paul England.

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STECK GRAND PIANO USED.
Loaned by C. L. Hill.

(*a*) "PLAISIR D'AMOUR."

Plaisir d'amour ne dure qu 'un moment
Chagrin d'amour dure toute la vie.
J'ai tout quitte pour l'ingrate Silvie;
Elle me quitte et prend un autre amant,
"Tant que cet eau coulera doucement
Vers ce ruisseau qui borde la prairie
Je t'aimerai" me repetait Silvie
L'eau coule encor, elle a change pourtant.

(*b*) "ECOUTE D'JEANNETTE."

"Ecoute d'Jeannette, veux-tu d'beaux habitz,
Laridette!
Ecoute d'Jeannette, pour aller a Paris?"
"Oou da, Monsieur," dit la fillette'
"Mais que faire pour gagner ca?"
"Eh! Comment d'Jeanneete avec tant d'appas,
Laridette!
Eh! Comment d'Jeannette tu n'devines pas!"

"Ecoute d'Jeannette, veux-tu de l'argent?
Laridette!
Ecoute d'Jeannette, tiens, prends, mon enfant."
"Ah, ah, Monsieur" dit la fillette,
"Comment faire pour gagner ca?"
"Eh! Comment d'Jeannette, avec tant d'appas,
Laridette!
Eh! Comment d'Jernnette, tu n'devines pas!"

"Ecoute d'Jeannette, donne moi un baiser,
Laridette!
Ecoute d'Jeannette, sans me refuser."
"Ah, ah, Monsieur," dit la fillette,
"Comment faire pour vous dire ca?
Sachez que d'Jeannette, quand elle aime bien,
Laridette!
Sachez que dJeannette donne ca pour rien!"

(*c*) "SI TRA I CEPPI."

Si tra i ceppi e le ritorte
La mia fe risplendera
No ne pur l'istessa morte
Il mio foco estinguera.

(*a*) "LOVE'S JOYS AND PAINS."

TRANSLATION.

Alas, how soon the joys of love are over!
And yet his pains a whole long life endure,
I am forsook, my Silvia's love to ensure;
Now she has gone, and ta'en another lover.
"I will be true to thee and to our loves,"
—'Twar thus she swore—"till yon stream cease to purl
Between its grassy banks." Ungrateful girl.
The stream still flows,—'tis she inconstant proves!

Paul England.

(*b*) "SWEET SUSETTA!"

TRANSLATION.

"Tell me, sweet Susetta, will you ride to town,
Laridette!
Ride with me, Susetta, all in a fine new gown?"
"Oh, oh! M'sieu'! but tell me, pray,
How can such fortune come my way?"
"How now, sweet Susetta, when fair maids are kind,
Laridette!
Trust me, sweet Susetta, love the way will find!"

"Hear me, sweet Susetta! gold's a pretty toy,—
Laridette!
I have gold, Susetta, all for your employ!"
"Yes, yes! M'sieu'! but tell me pray,
How can such fortune come my way?,'
"How now, sweet Susetta! when fair maids are kind,
Laridette!
Trust me, sweet Susetta, love the way will find!"

"Tell me then, Susetta, if I give you this,
Laridette!
Tell me, sweet Susetta, is it worth a kiss?"
"Ah, ah! M'sieu'! the ways of men!
A kiss is all you ask for then?
Know that sweet Susetta owns a heart so kind,
Laridette!
She will kiss for nothing, where she has a mind!"

(*c*) FAITH.

TRANSLATION.

Even 'mid the burning fagots of the stake
My faith shall still shine bright;
Not even death itself
Shall quench its steadfast light.

(*d*) "LITANEI"

Ruhn in Frieden, alle Seelen;
Die vollbracht ein banges Quälen
Die volendet süssen Traum,
Lebensatt, gahoren kaum,
Aus der Welt hinüber schieden
Alle Seelen ruhn in Frieden;

Liebevoller Madchen-Seelen,
Deren Thränen nicht zu zählen,
Die ein falscher Freund verliess.
Und die blinde Welt verstiess;
Alle die von hinnen schieden,
Alle Seelen ruhn in Frieden;

Und die nieder Sonne lachten,
Unterm Mond auf Dornen wachten,
Gott, im reinen Himmelslicht;
Einst zu sehn von Angesicht;
Alle die von hinnen schieden,
Alle Seelen ruhn in Frieden.

(*e*) "ERLKÖNIG."

Wer reitet so spät durch Nacht und Wind ?
Es is der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst Du so band dein Gesicht ?"
"Siehst, Vater, Du den Erlkonig nicht ?"
"Den Erlenkonig mit Kron' und Schweif ?"
"Mein Sohn, es ist ein Nebelstreif."
"*Du liebes Kind, komm, geh' mit mir,*
Gar schöne Spiele spiel' ich mit Dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht
Was Erlenkönig mir leise verspricht ?"
"Sei ruhig, bleibe ruhig, mein Kind,
In dürren Blättern säuselt der Wind."

(*d*) "LITANY FOR ALL SOULS."

TRANSLATION.

Peace be with all souls departed;
Now they rest, the heavy hearted,
Those whose life was joyous boon,
Those who fainted ere their noon;
Myriad shadowy hosts they number,
Peace on all the souls that slumber.

Soul of ev'ry loving maiden,
Dying lone, and sorrow laden,
Whom a fickle heart betrayed,
And the scorn of friends low laid;
Myriad shadowy hosts that number,
Peace on all the souls that slumber.

Those who trod on thorns in sadness,
Never knowing aught of gladness,
Simple faith their only light,
Past forever now their night;
Myriads shadowy hosts they number,
Peace on all the souls that slumber.

(*e*) "THE ERL-KING."

TRANSLATION.

Who rides through the night where the wind blows
'Tis a father, clasping his little child; [wild?
The boy lies safe in that sheltering arm,
His father holds him so close and warm.

(*Father*) "Why hid'st thou thy face, child? What hast thou to
(*Child*) "Oh, father. see! The Erl-king is here! [fear? "
The Erl-king, gleaming in robes of white!"
(*Father*) "My boy, 'tis only the mists of the night."

(*Erl-king*) "*Thou tender child, come hither to me,*
And merry the games I'll play with thee!
Gay grow the flowers for thy hands to pull,
Of glittering raiment my halls are full."

(*Child*) "Oh, father! oh, father! dost thou not hear
The Erl-king whispering soft at my ear? "
(*Father*) "Lie still, my child; look not behind.
'Tis only the dead leaves stirred by the wind."

"*Willst, feiner Knabe, Du mit mir geh'n?*
Meine Töchter sollen Dich warten schön:
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen Dich ein."

"Mein Vater, mein Vater, und siehst Du nicht dort
Erlkönig's Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"*Ich liebe Dich, mich reizt deine schöne Gestalt;*
Und bist du nicht willig, so brauch ich Gewalt."
Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids gethan!"

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Er reicht den Hof mit Müh, und Noth;
In seinen Armen das Kind war todt! —*Goethe.*

(*f*) "AUF FLÜGELN DES GESANGES."

Auf Flügeln des Gesanges
Herzliebchen, trag' ich dich fort,
Fort nach den Fluren des Ganges,
Dort Weiss ich den schönsten Ort;

Da liegt ein rothblühender Garten
Im stillen Mondenschein,
Die Lotoshlumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen in's Ohr.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazell'n,
Und in der Ferne rauschen
Des heil'gen Stromes Well'n.

Dort wollen wir nieder sinken
Unter dem Palmenhaum,
Und Lieb' und Ruhe trinken,
Und träumen seligen Traum. —*Heine.*

(*Erl-King*) "*Fair boy, fair boy, if thou'lt come with me,*
My daughters shall wait on thee tenderly,
And at night, as they dance in the forest deep,
The sound of their singing shall lull thee to sleep."

(*Child*) "My father, my father. dost thou not mark
Where the Erl-king's daughters peer through the
(*Father*) "Yes, yes, my boy, I see them aright; [dark?"
'Tis only the willow-leaves glimmering white."

(*Erl-King*) "*I love thee, I love thee! Unless thou obey,*
By force I mill seize thee and drag thee away!"
(*Child*) "Oh, father! my father! his grasp is so cold!
The Erl-king hath me fast in his hold!"

On gallops the father, in anguish wild,
He clasps yet closer his wailing child:
He reaches the house, with rising dread—
There, in his hosom, the hoy lay dead!

(*f*) "ON WINGS OF SONG."

TRANSLATION.

On wings of song I'll hear thee
To the fairest of all fair lands,
Where the deep-voiced Asian Ganges
Rolls through its flowery strands.

There, in a roseate garden,
Where the moon-charmed hreeze is dumb,
Thy lovely kin, the lotus,
Wait till their sister come.

The violets whisper together
As they gaze on the star-lit skies,
The roses lean to each other
And mingle their perfumed sighs.

Over the leaves come leaping
The gentle, wary gazelles;
Afar, from the sacred river
A solemn murmur swells.

And there, in the palm-tree shadows,
Stretched on the hreathing flowers,
We'll drink the love-laden silence,
And dream through the hlissful hours.

(*g*) "THE SANDS O' DEE."

Oh! Mary go, and call the cattle home
Across the sands o' Dee.
The western gale blew wild and dark with foam,
And all alone went she.
The western tide crept up along the sand,
And round and round the strand,
And o'er and o'er the strand,
As far as eye could see,
The blinding mist came down and hid the land,
And never home came she.
Oh, is it weed, or fish, or floating hair,
A tress of golden hair,
A drowned maiden's hair
Above the nets at sea.
Was never salmon yet that shone so fair
Among the stakes of Dee.
They rowed her in across the rolling foam,
The cruel, crawling foam,
The cruel, hungry foam,
To her grave beside the sea,
But still the boatmen hear her call the cattle home
Across the sands o' Dee. —*Charles Kingsley.*

"HEY, NONNY, NO."

Hey! Nonny No! Men are fools that wish to die,
Is't not fine to dance and sing
When the bells of death do ring! Hey! Nonny No!
Is't not fine to swim in wine
And turn upon the toe and sing, Hey! Nonny No!
When the winds blow and the seas flow. Hey! Nonny No!
(*16th Century.*)

Old Melodies.

(*h*) "OH! YARMOUTH IS A PRETTY TOWN."

Oh! Yarmouth is a pretty town, and shines where it stands,
And the more I think of it the more it runs in my mind;
The more I think of it, it makes my heart to grieve—
At the sign of the "Angel" pretty Nancy did live.

The rout came on Sunday, on Monday we marched away;
The drums they did beat, and the music did play;
Many hearts were rejoicing, but my heart was sad,
To part from my true love—what a full heart I had.

Will you go on board of ship? my love, will you try?
I'll buy you as fine sea-fare as money will buy;
And whilst I am on sentry, I'll guard you from all foe.
My love, will you go with me? But her answer was "No."

Oh! Yarmouth is a pretty town, and shines where it stands,
And the more I think of it, the more it runs in my mind;
The more I think of it, it makes my heart to grieve—
At the sign of the "Angel" pretty Nan I did leave.

(*k*) I WILL GIVE YOU THE KEYS OF HEAVEN."

HE. I will give you the keys of heaven,
I will give you the keys of heaven;
Madam, will you walk? Madam will you talk?
Madam will you walk and talk with me?

SHE. Though you give me the keys of heaven,
Though you give me the keys of heaven;
Yet I will not walk, yet I will not talk,
Yet I will not walk or talk with thee.

HE. I will give you a coach and six,
And six black horses, blacker than pitch,
Madam, will you walk and talk with me?

SHE. Though you give me a coach and six,
And six black horses, blacker than pitch,
Yet I will not walk or talk with thee.

HE. I will give you the keys of my heart,
And we'll be married till death us do part;
Madam, will you walk and talk with me?

SHE. Thou shalt give me the keys of thy heart,
And we'll be married till death us do part;
I will walk, I will talk,
I will walk and talk with thee. —*Cheshire.*

(*l*) THE TWA SISTERS O' BINNORIE.

There were twa sisters sat in a bow'r
Edinbro', *Edinbro'*,
There were twa sisters sat in a bow'r
Stirling for aye,
There were twa sisters sat in a bow'r
There came a knight to be their wooer
Bonny St. Johnston stands on Tay.

He courted the eldest w' glove and ring
Edinbro', *Edinbro'*.
But he lo'ed the youngest aboon a' thing,
Stirling for aye
The eldest she was vexed sair,
And sair envied her sister dear
Bonny St. Johnston stands on Tay.

She's ta'en her sister by the hand,
Edinbro'. *Edinbro'*,
And down they went to the river strand,
Stirling for aye.
The youngest stood upon a stane,
The eldest came and pushed her in,
Bonny St. Johnston stands on Tay.

Sometimes she sank, sometimes she swam,
Edinbro', *Edinbro'*,
Till she came to the mouth o' yon mill dam,
Stirling for aye.
And out then came the miller's son,
And saw the young maid swimming in,
Bonny St. Johnston stands on Tay.

"Oh, father, father, draw your dam,"
Edinbro', *Edinbro'*,
"For there's a mermaid or a swan,"
Stirling for aye.
The miller quickly drew his dam
And there he found a drowned woman,
Bonny St. Johnston stands on Tay.

Round about her middle sma',
Edinbro', *Edinbro'*,
There went a gowden girdle braw,
Stirling for aye.
All amang her yellow hair
A string of pearls was twisted rare,
Bonny St. Johnston stands on Tay.

And there cam' a harper fine,
Edinbro', *Edinbro'*,
Harped to nobles when they dine,
Stirling for aye.
He's ta'en three locks of her yellow hair,
And with them strung his harp sae fair,
Bonny St, Johnston stands on Tay.

He went unto her father's hall,
Edinbro', *Edinbro'*,
And played with harp before them all,
Stirling for aye.
And soon the harp sang loud and clear
"Farewell my father and mother dear!"
Bonny St. Johnston stands on Tay.

And next when the harp began to sing,
Edinbro', *Edinbro'*,
'Twas "Farewell, Sweetheart," said the string,
Stirling for aye.
And then as plain as plain could be,
"There stands my sister wha murdered me!"
Bonny St. Johnston stands on Tay.

(*m*) "SCOTS WHA HAE."

(*Otd Air*, "*Hey, Tuttie Taitie*.")

Scots wha hae wi' Wallace bled,
Scots whom Bruce hath often led,
Welcome to your gory bed,
Or to victorie!

Now's the day; and now's the hour,
See the front o' battle lour,
See approach proud Edward's power—
Chains and slaverie.

Wha would be a traitor-knave?
Wha wad fill a coward's grave?
Wha sae base as be a slave?
Let him turn and flee!

Wha for Scotland's king and law
Fredom's sword will strongly draw,
Freedman stand or freedman fa'—
Let him follow me!

By oppression's woes and pains,
By your sons in servile chains,
We will drain our dearest veins,
But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do or dee! —*Robert Burns.*

(*n*) "WHERE BE GOING?"

("*Pa La Er Ew Why Moaz?*")

Given to the Arranger by the Rev. S. Baring-Gould.

"Where be going to, dear little maiden,
With your red rosy cheeks and your black curly hair?"
"I be going a milking, kind little man," she said,
"'Tis dabbling in the dew makes the milkmaids fair."

"Shall I go with you, dear little maiden?
With your red rosy cheeks and your black curly hair?"
"With all my heart, my kind little man," she said,
"'Tis dabbling in the dew makes the milkmaids fair."

"Say, shall I wed you, dear little maiden,
With your red rosy cheeks and your black curly hair?"
"With that I agree, my kind little man," she said,
"'Tis dabbling in the dew makes the milkmaids fair."

Words taken from various editions.

(*o*) "THE KERRY COW."

"O, what are you seeking, my pretty colleen,
So sadly, tell me now?"
"O'er mountain and plain
I'm searching in vain,
Kind sir, for my Kerry cow."

"Is she black as the night, with a star of white
Above her bonny brow?
And as clever to clear
The dykes as a deer?"
"That's just my own Kerry cow."

"Then cast your eye into that field of wheat;
She's there, as large as life."
"My bitter disgrace!
Howe'er shall I face
The farmer and his wife?"

"Since the farmer's unwed, you've no cause for dread
From his wife, you must allow;
And for kisses three—
'Tis myself is he—
The farmer will free your cow."

—*Alfred Percival Graves.*

(*p*) "HEIGH-HO! THE MORNING DEW!"

Och! laughin' roses are your lips,
Forget-me-not your ee;
It's many a lad they're drivin' mad—
They shall not so wi' me.
Heigh-ho! the morning dew!
Heigh-ho! the rose and rue!
Follow me, my bonny lass,
For I'll not follow you."

Wi' heart in mout', in hope and doubt,
Your lovers come and go;
Your smiles receive, your smiles deceive;
You shall not serve me so!
Heigh-ho! etc.

If I but keep me to mysel',
Upon my knowledge tree,
Like Mother Eve, the rest you'll leave
To treat yoursel' to me.
Heigh-ho! etc.

—*Alfred Percival Graves.*

(*q*) "FATHER O'FLYNN."

Of priests we can offer a charmin' variety;
Far renowned for larnin' and piety:
Still, I'd advance you without impropriety,
Father O'Flynn as the flow'r of them all.

Here's a health to you, Father O'Flynn,
Slainte and slainte and slainte agin,
Pow'rfulest preacher, and tinderest teacher,
And kindliest creature in ould Donegal!

Don't talk of your Provost and Fellows of Trinity,
Famous for ever at Greek and Latinity,
Dad, and the devils and all at Divinity;
Father O'Flynn 'd make hares of them all!

Come, I venture to give you my word,
Never the likes of his logic was heard,
Down from mythology into thayology,
Troth, and conchology, if he'd the call.

Here's health, etc.

Och! Father O'Flynn, you've a wonderful way wid you,
All ould sinners are wis'ful to pray wid you,
And the young children are wild for to play wid you,
You've such a way wid you, Father avick.

Still, for all you've so gentle a soul,
Gad, you've your flock in the grandest control;
Checking the crazy ones, coaxin' onaisy ones,
Lifting the lazy ones wid the stick.

Here's a health, etc.

And tho' quite avoidin' all foolish frivolity,
Still at all seasons of innocent jollity,
Where was the play-boy could claim an equality
At comicality, Father, wid you?

Once the Bishop looked grave at your jest,
Till this remark set him off wid the rest;
"Is it lave gaity all to the laity?
Cannot the clergy be Irishmen, too?"

Here's a health, etc.

1897-98

Morning Musical

Twentieth Artists' Recital

OPEN DAY.

1. Rubenstein—Prelude.
   Scarlatti, Dom.—Two Sonates.

2. Bradsky—"Thou Art Mine All."
   Chaminade—"Summer."

3. Chopin—
   a. Etude.
   b. Nocturne.
   c. Ballade.

4. Saint-Saens—"My Heart at Thy Sweet Voice."
   Becker—"In Spring Time"—(Violin Obligato.)

5. Henselt—Petite Valse.
   Moszkowski—Etincelles.
   Saint-Saëns—Mazurka.

PROGRAM, OCTOBER 8TH, 1897.
FORT WAYNE, IND.

Twentieth Artists Recital.
Twenty-first

Morning Musical

ARTISTS' LECTURE RECITAL

ON

"WANDERING BALLADS,"

BY

MR. H. E. KREHBIEL.

Musical Illustrations by

MRS. H. E. KREHBIEL, Soprano,

AND

MISS LOTTA MILLS, Piano Forte,

Morning Musical

1. PASTORALE, - - - *Dominico Scarlatti*
2. *a.* TANDIS QUE TOUT SOMMEILLE, - - *Gretry.*
   b. REC, AND ROMANCE, (Maurer und Schlosser), *Auber*
3. DUO—Stabat Mater, - - - - - *Rossini*
4. *a.* THE VIOLET, - *Alessandro Scarlatti*
   b. THEME ET VARIATIONS, - - - - *Rodi*
5. *a.* RECALL OF THE BIRDS

Ground

One Hundred Thirty-third Program of the

Morning Musical

AMERICAN MUSIC.

PAPER ILLUSTRATED BY TYPICAL SONGS FROM 1620 TO 1865 AND COMPOSITIONS OF TO-DAY.

1. Puritan Period.
   York—(English.)
   William Billings—Chester.
   1764-1800.
2. Reactionary Period.
   H. S. Thompson—Lilly Dale.
   J. P. Webster—The Old Man Dreams.
   1819-1875.
3. Folk Song Period.
   Stephen Collins Foster—Suwanee River.
   1826-1864. 1851
4. Civil War Period.
   a. Slave Sentiment.
   Stephen C. Foster—"Massa's in de cold, cold ground."
   b. Patriotic Sentiment.
   George Frederick Root—Battle Cry of Freedom.
   1820-18[illegible]. 1862.
5. Retrospective Period.
   James Austin Butterfield—1837-189-.
   "When You and I Were Young Maggie."

1. Ethelbert Nevin—Suite for Piano.
   1862.
2. SONGS OF LOVE.
   a. Harry Rowe Shelley—Ever True. (vio. obligato)
   1858
   b. Wilson G. Smith—John Henry Dick.
   1855. Wondrous Dream.
   c. Arthur Foote—Barney Cornwall—Love me if I Live.
   1853.
3. *a* Robert Goldbeck—1839. Forest Devotion.
   b. Edward Alexander MacDowell—1861. "Poem."
4. SONGS OF LIFE AND NATURE.
   a. Grahame Jones—After Leon Montenacken.
   Life's Little Dream.
   b. Clarence Dickinson—Emily Dickinson
   1873. "A Summer Shower" MMS.
   c. Edward Alexander MacDowell—After Goethe.
   Midsummer Lullaby.
5. *a.* Mrs. H. H. A. Beach—1867. Phantoms.
   b. Arne Oldberg—1874. Praeludium.
   c. Frederic Grant Gleason—1848.
   Gavotte from "Otho Visconti."
   Transcribed by William H. Sherwood.
6. SONGS OF SADNESS AND JOY.
   Edward Alexander MacDowell.
   a. The Robin.
   b. The Sea—W. D. Howells.
   c. In the Woods—After Goethe.
   d. Dudley Buck—1839. "On the Deck of the Santa Maria."
   e. Eleanor Smith—Christina Rosetti.
   Christmas Song.
   f. Margaret Ruthven Lang—Lizette W. Reese.
   April Weather.
   g. Clara Kathleen Rogers—Robert Browning.
   "The Year's at the Spring."
7. Mrs. H. H. A. Beach—Romance for Violin and Piano.
   1867.
8. SONGS OF LOVE.
   a. George W. Chadwick—Arlo Bates.
   "In Waves Without Number."
   b. Frederic Grant Gleason.
   "O Thou art like a Flow'ret."
   c. Margaret Ruthven Lang—Lizette Woodworth Reese.
   King Olaf's Lillies.
   d. Clayton Johns—Robert Herrick.
   An Old Rhyme.
   e. George W. Chadwick—Arlo Bates.
   "I Said to the Winds of the South."
9. Edward Alexander MacDowell—Concerto in A Min.
   (Orchestral parts arr. for piano.)

Nov. 5, 1897.

1899-98

Morning Musical

Twentieth Artists' Recital

OPEN DAY.

1. Rubenstein—Prelude.
   Scarlatti, Dom.—Two Sonates.

2. Bradsky—"Thou Art Mine All."
   Chaminade—"Summer."

3. Chopin—
   a. Etude.
   b. Nocturne.
   c. Ballade.

4. Saint-Saens—"My Heart at Thy Sweet Voice."
   Becker—"In Spring Time"—(Violin Obligato.)

5. Henselt—Petite Valse.
   Moszkowski—Etincelles.
   Saint-Saens—Mazurka.

PROGRAM, OCTOBER 8TH, 1897.
FORT WAYNE, IND.

Twentieth Artists Recital.
Twenty-first

Morning Musical

Morning Musical

1. PASTORALE, - - - *Dominico Scarlatti*
2. *a*. TANDIS QUE TOUT SOMMEILLE, - - *Gretry*.
   b. REC. AND ROMANCE, (Maurer und Schlosser), *Auber*
3. DUO—Stabat Mater, - - - - *Rossini*
4. *a*. THE VIOLET, - *Alessandro Scarlatti*
   b. THEME ET VARIATIONS, - - - - *Rodi*
5. *a*. RECALL OF THE BIRDS, - - - } *Rameau*
   b. THE TAMBOURIN, - - - - }
6. ROMANCE—The Jewess, - - - *Halevy*
7. *a*. WOODS SO DENSE, - - - - *Lully*
   b. JOYS OF LOVE, - - - - *Martini*
8. KYRIE ET SANCTUS—Mass, - - - *Palestrina*

PROGRAM, OCTOBER 22, 1897.
FORT WAYNE, IND.

Morning Musical

PROGRAM.

REPRESENTING THE ART DEPARTMENT OF THE WOMAN'S CLUB LEAGUE.

1. SCHUMANN—*Vocal Duetts.*
   - *a.* "The Rosebud"
   - *b.* "Were I a Birdling."
2. ETHELBERT NEVIN—Suite for Piano.
   KARGANOFF—"The Brooklet."
3. HANDEL—"Largo."
   MOZART—"Minuet."
   GLUCK—"Chi Faro."
   Violin and Piano. (Transcription of Chi Faro, by Guido Papini.)
4. BEHRENS—"Sing, Sing."
   Swedish Song.
5. ROBERT GOLDBECK—"Forest Devotion."
   E. A. MACDOWELL—"Poem."
6. GEORGE W. CHADWICK.
   - *a.* "In Waves Without Number."
   - *b.* MARGARET RUTHVEN LANG. "King Olaff's Lillies."
   - *c.* CLAYTON JOHNS. "An Old Rhyme."

FORT WAYNE, NOVEMBER SIXTH,
EIGHTEEN HUNDRED NINETY-SEVEN.

Morning Musical

BACH—BEETHOVEN.

135TH PROGRAM.

1. J. S. BACH—
   - *a.* Have Lightnings and Thunders in Clouds Disappeared.
   - *b.* We are Bowed Low in Tears. From "Matthäus Passion." (Arr. Piano Quartette.)
2. J. S. BACH—
   - *a.* "I Have Much Sorrow."
   - *b.* Aric—Fifth Cantata.
3. L. v. BEETHOVEN—
   Sonato in F Maj.—(for Violin and Piano.)
4. L. v. BEETHOVEN—
   In this Sepulchral Darkness.
5. J. S. BACH—
   Prelude and Fugue in A Minor.
6. J. S. BACH—
   Arie from "Matthäus Passion." (Violin Obligato.)
7. L. v. BEETHOVEN—
   Rondo from Concerto in G. Minor. (Orchestral parts arr. for Piano.)

November 19, 1897.
Fort Wayne, Ind.

Morning Musical

134TH PROGRAM.

FIGARO AND DON JUAN.

Mozart 1756—91.

(Explanations and Illustrations.)

FIGARO.

1. Via resti servita
   (*Fair madam, good morning*)
2. Nan sa piu
   (*'Tis a madness*)
3. Porgi amor
   (*Thou, O love*)
4. Crudel perche finora
   (*How long in torment sighing?*)
5. Sull' aria
   (*When the Western breeze*)
6. March
7. Deh vieni non tordar
   ("*Oh come—my heart's delight*")

Morning Musical

ASSISTED BY

JENNISON-WILLIAMS ORCHESTRA.

137TH PROGRAM.

THE DEVELOPMENT OF THE DANCE.

1.	OLD DANCE TUNE—From MS. of the XIII. Century.			
2.	CORELLI—Suite.	*a.* Sarabanda.		
		b. Giga.		
		c. Gavotta.		
3.	LECLAIR.	*a.* Saraband.		
		b. Tambourin.		*Violin*
	BACH.	*a.* Bouree No. 1.		*and*
		b. Bouree No. 2.		*Piano.*
	BOCHERINI.	Minuette.		
4.	BACH, J. S.—Suite.	*a.* Allemand.		
		b. Courante.		
		c. Gavotte.		
		d. Gigue.		
5.	HAENDEL.	Lascia chio Pianga.		
6.	SCHUBERT.	*a.* Walzer und Laendler, *Op. 9.*		
		b. Deutsche Taenze, *Op. 33.*		
		c. Valses Sentimentales. *Op. 5.*		
7.	LANNER.	*a.* Waltz—"Die Werber," *Op. 103.*		
	STRAUSS, JOHANN.	*b.* Mazurka—"Frauen-Herz.		*Orchestra.*
	STRAUSS, EDWARD.	*c.* Galop—"Jugend-Feuer.		
8.	CHOPIN.	*a.* Mazurka.	A minor.	
		b. Waltz. *Op. 34.*	F major.	
		c. Polonaise.	E Flat minor.	
		d. Tarantelle.	A Flat major.	
9.	BRAHMS. Hungarian Dances.	*a.* Allegro molto.	G minor.	*Violin*
		b. Allegretto.	D major.	*and*
		c. Allegro.	G minor.	*Piano.*
10.	DELIBES.	*a.* Bolero—La Fille des Cadix.		
	SELDENBECK.	*b.* Waltz.		
11.	SAINT-SAENS.	*a.* Danse Macabre.		
12.	MOSZKOWSKI.	*b.* Mazurka.		
	CHAMINADE.	*c.* Ballet.		
13.	MOSZKOWSKI.	Spanish Dances.		

Fort Wayne, Indiana,
December seventeenth,
Eighteen hundred and ninety-seven.

Morning Musical

PROGRAM.

REPRESENTING THE ART DEPARTMENT OF THE WOMAN'S CLUB LEAGUE.

1. SCHUMANN—*Vocal Duetts.*
   - *a.* "The Rosebud"
   - *b.* "Were I a Birdling."
2. ETHELBERT NEVIN—Suite for Piano.
   KARGANOFF—"The Brooklet."
3. HANDEL—"Largo."
   MOZART—"Minuet."
   GLUCK—"Chi Faro."
   Violin and Piano. (*Transcription of Chi Faro, by Guido Papini.*)
4. BEHRENS—"Sing, Sing."
   Swedish Song.
5. ROBERT GOLDBECK—"Forest Devotion."
   E. A. MACDOWELL—"Poem."
6. GEORGE W. CHADWICK.
   - *a.* "In Waves Without Number."
   - *b.* MARGARET RUTHVEN LANG. "King Olaff's Lillies."
   - *c.* CLAYTON JOHNS. "An Old Rhyme."

FORT WAYNE, NOVEMBER SIXTH,
EIGHTEEN HUNDRED NINETY-SEVEN.

Morning Musical

BACH—BEETHOVEN.

Morning Musical

135th PROGRAM.

FIGARO AND DON JUAN.

Mozart 1756—91.

(Explanations and Illustrations.)

FIGARO.

1. Via resti servita
   (*Fair madam, good morning*)
2. Nan so piu
   (*'Tis a madness*)
3. Porgi amar
   (*Thou, O love*)
4. Crudel perche finara
   (*How long in torment sighing?*)
5. Sull' aria
   (*When the Western breeze*)
6. March
7. Deh vieni nan tardar
   ("*Oh come—my heart's delight*")
8. Al desio
   (*Canst thou leave me?*)

DON JUAN.

1. Natte, e giarna faticar
   (*Rest, I've none by night or day*)
2. Madamina
   (*Pretty Lady*)
3. La ci darem la mana
   (*Give me thy hand*)
4. Batti, batti
   (*Canst thou see me unforgiven?*)
5. Deh vieni alla finestra
   (*From out thy casement*)
6. Vedrai Carino
   (*Come, shall I tell thee?*)
7. Il mia tesora intanta
   (*To my beloved—oh hasten*)
8. Crudele
   (*Not love thee*)

Fort Wayne, Indiana,
December the third,
Eighteen hundred ninety-seven.

Morning Musical

Twenty-second Artists' Recital

EVENING RECITAL

BY

MR. EDWARD B. MUNGER,

OF

Xenia, Ohio,

ASSISTED BY

MRS. PER DAHL and MR. F. E. STOUDER.

MRS. F. E. STOUDER, ACCOMPANIST.

PROGRAM.

1. Allemande and Gavotte from suite in D minor, - - - - - - *D'Albert*

2. *a.* "Des Mondes Sieber Rinnt," - *H. Kjerulf*
   b. "An Old Rhyme," - - *Clayton Johns*
   c. "In Autumn," - - - *Clayton Johns*
   d. "Olaf's Lillies," *Margaret Ruthven Lang*

3. Scherzo No. 2, B flat minor, - - *Chopin*

4. *a.* "Notte e giorno faticar," - *Mozart*
   b. "O Fair, O Sweet and Holy," *Cantor*

Morning Musical

6

139TH PROGRAM.

CHOPIN & SCHUBERT.

1. SCHUBERT. *Unfinished Symphony*, B Minor.

2. CHOPIN. *a.* *Lithanisches Lied.*
   b. "*Aime moi.*"

3. SCHUBERT. "*Serenade.*"
   (Arr. Quartette for Ladies Voices.)

4. CHOPIN. *Polonaise*, a flat maj.

5. SCHUBERT. *a.* *Des Mädchens Klage.*
   (The Maiden's Sorrow.)
   b. *Der Tod und das Mädchen.*
   (Death and the Maiden.)
   c. *Ungeduld.*
   (Impatience.)
   d. *Aufenthalt.*
   (Delay.)

6. CHOPIN. *Sonate*, in B Minor,
   Allegro Maestoso
   Molto Vivace
   Largo
   Presto non tanto.

Fort Wayne, Indiana,
January Fourteenth,
Eighteen hundred and ninety-eight.

Morning Musical

137

140TH PROGRAM.

MODERN GERMAN COMPOSERS.

1. HUMPERDINCK.
   Overture from "Hansel und Gretsel."
   Piano and Organ.

2. FRANTZ.
   a. "Aus Meinen Groszen Schmerzen."
   b. "Fondly He Sought Me."
   Soprano Solo.

3. RHEINBERGER.
   "The Night."
   Double Quartette with Piano and Organ.

4. M. BRUCH.
   "Fair Ellen."
   Mixed Chorus and Solos.

5. HANS SITT.
   Concerto A minor. Op. 21.
   Violin and Piano.
   Allegro moderato.
   Andante tranquillo.

6. R. WAGNER.
   "Funeral March"

Morning Musical

141ST PROGRAM.

1. I. P. E. HARTMANN.
   "A Summer Day."
   Ladies' Chorus and Soli.
   With Piano Accompaniment.

2. HORNEMANN.
   a. "Asra."
   P. HEISE.
   b. "Arnes Song."

3. NIELS W. GADE.
   Sonate for Piano and Violin.
   Allegro di motto.
   Larghetto.
   Allegro molto.

4. JULIUS BECHGAARD.
   "Hun er saa let."

Fort Wayne, Indiana,
February the eleventh,
Eighteen hundred ninety-eight.

L

R. Frantz.

AUS MEINEN GROS ZEN

Aus meinen groszen S
Mach ich die kleinen
Die heben ihr klingen
Und flattern nach ihren
Sie fanden den Weg zu
Doch kommen sie wied
Und klagen und woller
Was sie im Herzen sch

R. Frantz.

"FONDLY HE S

Fondly he sought me
raging.
Love bound he caugh
gaging.
Could I divine, then,
then?
Oh, too much bliss we

Bravely he sought m
were raging.

A Summer Day.

J. P. E. HARTMANN.

Ladies' Chorus and Soli with Piano Accompaniment.

After a Danish Folksong.

Adown the vale one summerday I wandered,
Dreamily my heart's own sorrow pondered,
Where sweet tones are ringing
To the heart aye winging
When the happy birdlings all are singing.

From tiny birdling thro' the branches calling,
Came this song below, from treetop falling,
Art thou in lonely silence straying,
She, too, waits 'neath green boughs swaying.

Where sweet tones are ringing, longingly,—
To the heart aye ringing, waiting thee;
Where myriad leaves the soft west wind is moving,
There thoul't find thy heart's beloved roving.

Thanks, birdling, for the song, but for it's waking,
Were my heart with sadest longing breaking;
My thanks, dear birdling, falthful thanks receiving,
Thou hast stilled my longing, all my grieving.

No greater grief the eyes of sorrow thronging,
Than parting, warmly loving, longing;
No greater joy the sorrowing ever greeting,
Than again, his heart's beloved meeting.

LIBRETTO.

R. Frantz.

AUS MEINEN GROSZEN SCHMERZEN

Aus meinen groszen Schmerzen
Mach ich die kleinen Lieder,
Die heben ihr klingend' Gefieder
Und flattern nach ihrem Herzen.
Sie fanden den Weg zur Trauten,
Doch kommen sie wieder und klagen,
Und klagen und wollen nicht sagen,
Was sie im Herzen schauten.

R. Frantz.

"FONDLY HE SOUGHT ME."

Fondly he sought me tho' storms were raging.
Love bound he caught me my heart engaging.
Could I divine, then, his path was mine, then?
Oh, too much bliss were such presaging!

Bravely he sought me, tho' the storms were raging.
Boldly besought me Love's battle waging,
Whispering "mine, now?" I murmured "thine, now."
All care our mutual vows assuaging.

Faithful, he sought me, tho' storms were raging.
Spring blooming, brought me the brightest page in
My love life's brief measure, pure wedded pleasure.
A joy no span can mete, can mete with ganging.

Rheinberger.

THE NIGHT.

How sweet the night to dream thro', here in the silent wood,
As 'mid the gloom wrapt branches old legends echoing flood.
The mountains in the moonlight stand in a thoughtful row.
And thro' the wreck of ages, plaintive the waters flow.
Erstwhile went on the meadows, tired beauty to her rest.
And night, with cooling shadows, the darling clasped to her breast.
The stars mount up and sink down.
When com'st thou morning breeze,
To lift the enshadow'd night veil from beauties such as these.
Such is the plaintive murmur in this majestic wood.
The nightingales repeat it in rich melodic flood.
A breath steals thro' the branches and quick the lark it wakes
So I will go on dreaming, here in the forest brakes.

Max Bruch.

FAIR ELLEN.

Lord Edward.

May God in his mercy be good to us now.
What boots it to shrink from dying?
No bread to sustain us the long day through,
No shot to the foemen replying:
But pray for rescue and that right soon,

To come to our leaguer'd tower:
Though yonder the morning be low'ring
There's Death in the sunset hour."

CHORUS:—

Lord Edward spoke:
Down hearted and sad his gallant veterans stayed:
Fair Ellen leant on a cannon near, in tartan plaid arrayed.
There's e'en a spell on her bonny face,
The lost look heavenward turning.
And straightway like to a wraith she rose
Her eyne all darksome burning.

ELLEN.

"Oh haste ye, haste to the rampart high,
Look out i' the misty gloaming.
Me thought I heard in the distance far
the march, the Campbells coming.
O list to the rolling sound of drums
The Pibroch I hear them playing.
'We come for the sake of our olden troth'
Oh, list what the breezes are saying
'We come for the sake of our olden troth.'
The winds are softly saying."

LORD EDWARD.

O maiden, I ween thou art sore distraugh,
Nought hast thou seen or heard
Save deep blue sky and yellow sand,
And distant reeds by breezes stirred
And reeds by breezes stirred.

CHORUS:—

And the sun arose to his midday height,
And the sun pass'd over the heaven,
And nearer and nearer the last hour came,
And sadly the farewell was given
Fair Ellen stood with a fixed look
And brightly her eyes were aglowing.

ELLEN.

The Campbells are coming, I told you true,
I hear, I hear the bugle blowing
The Pibroch is borne adown the wind,—
The tones on the breezes quiver,
'Neath the tread of battalions that hurry along—
Afar the plains do shiver.
"Ah maiden, we listen and listen in vain.

LORD EDWARD.

And fast the hours are flying,
The breach is wide, and the storm is nigh,
There's Honor, Honor in dying,
Farewell, then, wife and child at home!
And the Highland lochs and the heather!
Wife and child farewell,
Farewell to the Highland lochs and the heather!
And now for the last time God sped the shot,
Let your swords be unsheathed together."

CHORUS:—

And the volley rang, and the fight was hot,
And smoke hung thickly before them,
The colors droop'd, but fair Ellen rose,
And forward right boldly she bore them!
Oh stay oh stay 'tis the pipes I hear,

ELLEN.

The sound draws nearer and nearer,
Ha! see there's a rent in the mist
And the sight grows clearer and clearer,

CHORUS:—

And they broke on the foe like a Highland storm,
And nearer and louder becoming
Far over the mist there sounded the march, the march,
The Campbells are coming.

ELLEN.

There's a shimmer of steel o'er the far spreading plain,
From the squadrons for battle arrayed,
With their plaids and gay plumes in their bonnets they come,
And England's flag displayed!

CHORUS:—

And the foemen fled and they entered the gate,
And Ellen's voice rose to heaven:
"We're saved by the bond of our olden troth,
To God praise and honor be given!"

LORD EDWARD. ELLEN. CHORUS.

"We're sav'd by the bond of our olden troth,
To God praise and honor be given."

"OLD HEIDELBERG, THOU FAIR ONE."

"Old Heidelberg, thou fair one,
Thou city rich in lore,
The Neckar nor the Rhinevale have cities honored more,
Have no cities honored more.

Beloved by gleeful comrades
With Wisdom filled and Wine,
Thy rivers glist'ning waters,
Shine forth like radiant eyes.

When Spring comes from thy gentle Sonth
With zephyr laden flowers,
It weaves of blossoms fragrant,
For thee a Bridal gown.

To me thou art a bride, too,
My soul yearns e'er for thee,
Young love, thy name reechoes,
Thy name so dear to me.

And when grim cares oppress me,
All is devoid of cheer,
I mount my steed and hie me
Unto my Neckar vale."

"Old Heidelberg," thou fair one,
Thou city rich in lore,
The Neckar nor the Rhinevale
Have cities honored more.

Adolf Jensen.

MARGRETA.

Fill high the glass! fill to the brim,
And drink to my Margreta,
And while its sparkling bubbles swim,
Drink still to my Margreta,
Before the door a Linden tree
And in its shade she sat with me!
Margret! Margret! Margreta!
Margret! Margreta.

Ah! once so sad I came to thee, Margret!
Margret! Margreta,
I wanderd to the Linden tree, Margret,
Margret! Margreta! The moon shone
Out so full and clear,
She whispered softly in my ear
Margret! Margret! Margreta!
Margret! Margreta.

And should I wander far or near,
I can forget thee never! My Greta thee and Linden dear,
Thee will I love forever!
The moon so clear, one golden star,
Ah do you watch them now afar?
Ah do you watch them now afar?
Margret! Margret! Margreta!
Margret! Margreta.

Morning Musical

142ND PROGRAM.

MODERN RUSSIAN MUSIC.

1. *a.* TSCHAIKOWSKY—Chant san parole Op. 2, No. 3.
   b. TSCHAIKOWSKY—Barcarole, Op. 37.
   c. KARGANOFF— Arabesque Op. 6, No. 12.
2. KARL NAWRATIL,
   "Neig, schöne Knopse dich."
3. RUBENSTEIN—Scherzo in F Major.
4. RUSSIAN AIRS
   RUBENSTEIN—*a.* "O Tell It Her."
   b. Farewell to Minka.
   LVOFF— *c.* National Hymn.
5. RUBENSTEIN— Concerto in D Minor.

Morning Musical

STUDENTS' DAY.

143RD PROGRAM.

1. BEETHOVEN—*Sonate Pathetique, Op. 13.*
   First movement.
2. CARL BOHM—"*A Night in Spring*"
3. C. REINEKE—*Sonatina in D Major.*
   Allegro Moderato.
   Andante.
   Rondo.
4. C. REINEKE—*a.* "*The Child and the Cuckoo.*"
   b. "*Evening Stars*"
   NIELS GADE *c. March.*
5. ROSSINI—*Cavitina from "Semiramis."*
6. HENSELT—*Etude.*
   CHOPIN—*Waltz in E minor.*
7. DESSAUER—"*In Fair Sevilla.*"
8. SCHUMANN—*a. Aufschwung*
   b. Grillon.
9. LANE—"*Life's Lullaby.*"

Fort Wayne, Indiana,
March eleventh,
Eighteen hundred ninety-eight.

Morning Musical

144TH PROGRAM.

BRAHMS-DVOŘÁK.

assisted by Miss Jessie Sweet of Indianapolis Ind.

1. DVOŘÁK. Suite Op. 98.
   Moderato.
   Molto Vivace.
   Allegretto.
   Andante.
   Allegro.
2. DVOŘÁK. "Flowery Omens."
   BRAHMS. "Vergebliches Ständchen."
   ("*The Vain Suit.*")
   BRAHMS.
   "As Fame and Flowers Fast Fade Away."
   (*From Die Schone Magelone.*)
3. DVOŘÁK. "Romantische Stücke." Op. 75.
   (*For Violin and Piano.*)
   Allegro Moderato.
   Allegro Maestoso.
   Allegro Appassionato.
   Larghetto.
4. BRAHMS. "Liebeslieder Walzer."
   (*Love Song Waltzes.*)
   (*For Mixed Quartette.*)
   a. No. 6. Graziosa.
   b. No. 9. Contando.
   c. No. 18. Lebhaft.
5. BRAHMS. *a.* Intermezzo. Op. 116, No. 4.

Morning Musical

OPEN DAY.

145TH PROGRAM.

RECITAL BY
LEOPOLD GODOWSKY.

1. GRIEG. Ballade. Variations on a Norwegian Theme.
2. SCHUMANN. Davidsbündler. (*Eighteen pieces*)
3. BRAHMS. Variations on a Theme by Paganini. (*Second Book.*)
4. RUBINSTEIN. Fifth Barcarolle. (*A minor.*)
5. STRAUSS-TAUSIG. Valse, "Man lebt nur einmal."
6. CHOPIN. *a.* Fourth Scherzo. (*E major.*)
   b, Three Studies
   c. First Ballade.
7. WAGNER-BÜLOW. Quintette from the third act of "Der Meistersänger von Nürnberg."
8. WAGNER-LISZT. "Liebestod" from "Tristan and Isolde"
9. LISZT. *a.* "Gnomenreigen."
   b. "Waldesrauschen."
10. WEBER-TAUSIG. "Invitation to the Dance."

Fort Wayne Club, April eleventh,

Morning Musical

146TH PROGRAM.

BERLIOZ, WAGNER, LISZT, A. THOMAS.

1. FRANZ LISZT (*Transcription.*)
   Stabat Mater. Rossini.
2. AMBROISE THOMAS. "Le Caid."
   Grand Air du Tambour Majeur.
3. HECTOR BERLIOZ. "The Damnation of Faust."
   Requiescat in Pace. Amen.
   Fugue on the melody of Brander's song.
4. AMBROISE THOMAS. "Mignon."
   "I am Titiania."
5. FRANZ LISZT. (*Transcription*)
   "Am Meer." Schubert.
6. RICHARD WAGNER.
   "Die Meistersänger von Nürnberg."
   Walther's Preislied.
7. FRANZ LISZT. "Die Lorelei."
8. HECTOR BERLIOZ. "The Damnation of Faust."
   Recitative and Serenade of Mephistopheles, with Chorus of "Will-o' the Wisps."
9. FRANZ LISZT.
   a. "Es Muss ein Wunderbares Sein"
   b. "Du bist wie eine Blume."
10. RICHARD WAGNER. "Tannhauser" Act III.
    Scene I. Elizabeth, Wolfram and Elder Pilgrims. Elizabeth's Prayer.
    Scene II. Evening Star.

Fort Wayne, Indiana,
April twenty-second,
Eighteen hundred ninety-eight.

Morning Musical

147TH PROGRAM.

REQUEST MORNING.

1. ROBERT SCHUMANN. Gypsy Life.
   Morning Musical Chorus.
2. JOS. BRAHMS. *a.* "Der Brauligam."
   b. "Minnelied."
   c. "Barcarole."
   Brahms Quartette.
3. MASSE. Nightingale Air.
   (*From "Jeanette's Wedding."*)
   BECHGAARD. "Hun er saa let."
4. WAGNER.
   "*Tannhauser.*" Act III, Scene I. Elizabeth, Wolfram and Elder Pilgrims. Elizabeth's Prayer.
5. C. CHAMINADE. "Evening Prayer in Brittany."
   Brahms Quartette.
6. MACDOWELL. Etude.
   MOSZKOWSKI. Valse.
7. BARNBY. "The Twilight Star.
   W. BARGIEL. "May Bells."

Fort Wayne, Indiana, May sixth,
Eighteen hundred ninety-eight.

Morning Musical

ONE HUNDRED AND TWENTY-FOURTH
ARTISTS' RECITAL.

×××

MR. ARTHUR BERESFORD

IN

SONG RECITAL

×××

MISS JEANNETTE DURNO,

Pianist.

×××

TEMPLE THEATRE

×××

Tuesday Evening, April 19th, 1898.

JOURNAL CO., PRINTERS,
FORT WAYNE.

Programme.

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(*a*) "FORGET ME NOT, O LORD,". . . . *Bach*

(*b*) "DEH PUI A ME, NON V'ASCONDETE,"
Bononcini (1650–1703

(*c*) "REVENGE! TIMOTHEUS CRIES," . . *Haendel*
(Aria from "Alexander's Feast.")

FIVE SONGS FROM THE "DICHTERLIEBE," *Schumann*

(*d*) "IM WUNDERSCHÖNEN MONAT MAI."

(*e*) "AUS MEINEN THRÄNEN."

(*f*) "DIE ROSE, DIE LILIE."

(*g*) "WEN ICH IN DEINE AUGEN SEH."

(*h*) "ICH GROLLE NICHT."

(*i*) "KISS ME, SWEETHEART, THE SPRING IS NEAR."
W. J. Smith

(*j*) "THE NIGHT HATH A THOUSAND EYES," *Alling*

(*k*) "SCOTCH WAR SONG," . . . . . *Cowen*

(*l*) "O TU PALERMO," . . . . . *Verdi*
(Rec. and Aria from "Sicilian Vespers.")

(*m*) "PERSIAN SERENADE," . . . . . *Colyn*

(*n*) "THE AULD PLAID SHAWL," . . . *Haynes*

(*o*) "THE REFRACTORY MONK," . . . *Rosse*

"Forget Me Not, O Lord."

Forget me not, Thou dearest, dearest Lord.
Oh, hear my supplication;
Be Thou my consolation;
In time of pain and fear,
Oh, be Thou near!

Forget me not when Death knocks at my door.
I'll open joyfully,
For I shall come to Thee.
My God, what shall I fear
If Thou be near?

"Deh Piu a Me Non V'Ascondete."

Ah! why let me ever languish
In thy wayward beams, my Sun?
Clear outshining, thou cans't banish
All the anguish of the night, my soul doth shun.
Ah! why let me ever languish
In thy wayward beams my Sun?

"Revenge! Timotheus Cries".

Revenge! Revenge! Revenge! Timotheus cries.
See the Furies arise,
See the shades that they rear,
How they hiss in their hair,
And the sparkles that flash in their eyes.

Behold a ghastly band,
Each a torch in his hand:
These are Grecian ghosts
That in battle were slain,
And unburied remain
Inglorious on the plain.

Five Songs from the "Dichterliebe".

"Im Wunderschönen Monat Mai."

'Twas in the lovely month of May,
When blossoms deck the grove,
Oh then it was that in my heart
I felt the birth of love.

'Twas in the lovely month of May,
Loud sang the feather'd choir.
Oh then it was I own'd to her
My longing and desire.

"Aus Meinen Thränen."

Where fall my bitter tear-drops
The fairest flowers arise,
And into choirs of nightingales
Are turned my bosom's sighs.

And wilt thou love me, thine shall be
The fairest flowers that spring,
And at thy windows evermore
The nightingales shall sing.

"Die Rose, Die Lilie."

The rose and the lily, the sun and the dove,
I sighed to them oft in the fervor of love.
I love them no more, for I worship alone
The fair one, the dear one, the true one, the best one.
Oh, she is the essence, the fountain of love,
My rose and my lily, my sun and my dove,
I worship alone the fair one, the dear one,
The true one, mine own, mine own!

"Wen Ich in Deine Augen Seh."

When I gaze into thy eyes,
All my pain and sorrow flies;
When thy rosy lips I kiss
All is health and strength and bliss;

When I lean upon thy breast,
I feel with heav'nly rapture blest;
But when thou say'st thou lovest me,
I fall to weeping bitterly.

"*Ich Grolle Nicht.*"

I'll not repine although my heartstrings break,
  Love lost, forever lost! Love lost, forever lost!
I'll not repine, I'll not repine.
  Beam as thou wilt, yet mid thy diamonds' blaze,
No ray of joy upon thy heart shall shine,
  I've known it long, I'll not repine.

Kiss Me, Sweetheart.

Kiss me sweetheart, the Spring is here,
And love is lord of you and me;
The bluebells beck' each passing bee,
The wild wood laughs to the flowered year.
There is no bird in the brake or brere
But to his little mate, sings he,
Kiss me sweetheart, the Spring is here
And love is lord of you and me.

The blue sky laughs out sweet and clear,
The missel bird upon the tree
Pipes for sheer gladness, loud and free.
And I go singing to my dear,
Kiss me sweetheart, the Spring is here
And love is lord of you and me.

The Night Hath a Thousand Eyes.

The night hath a thousand eyes
  And the day but one;
Yet the light of the whole world dies
  When day is done.

The mind hath a thousand eyes
  And the heart but one;
Yet the light of a whole life dies
  When love is done.

Scotch War Song.

(*c*) March, march, Ettrick and Teviotdale.
  Why the de'il dinna ye march
  Forward in order?
  March, march, Eskdale and Liddesdale,
  All the Blue Bonnets are bound for the border,
  Many a banner spread flutters above your head,
  Many a crest is famous in story.
  Mount and make ready, then,
  Sons of the mountain glen,
  Fight for the Queen and our old Scottish glory.

  Come from the hills where your hirsels are gazing,
  Come from the glen of the buck and the roe;
  Come to the crag where the beacon is blazing,
  Come with the buckler, the lance and the bow.

  Trumpets are sounding, war steeds are bounding,
  Stand to your arms and march in good order;
  England shall many a day tell of the bloody fray
  When the Blue Bonnets came over the border.

O Tu Palermo.

O Fatherland, beloved Fatherland, I behold thee once more. I the long exiled one greet thee at last. Gladly I press thy flowers to my lips with the kiss of love. My heart, my blood and my sword are thine.

O thou Palermo! land of beauty degraded
Cherished forever, to my charmed vision dear;
Ah! Lift up thy brow by chains of bondage shaded,
Once more resume thy station; of cities, the queen appear.

Alone thro' the land of the stranger
Brave hands to avenge thee I sought;
But disregarding thy condition each one replied
"'Gainst your oppressors arise—to arms!
And your cause we'll sustain."
Rise and arm! Rise and arm.
To victory—to victory!

Persian Serenade.

Hark! Hark as the twilight pale, tenderly glows,
Hark how the nightingale wakes from repose,
Only when sparkling high, stars fill the darkling sky
Unto the nightingale, listens the rose.

Here! Here where the fountain-tide murmuring flows,
Airs from the mountain-side fan thy repose,
Eyes of thine glistening, look on me listening,
I am thy nightingale, thou art my rose.

Sweet! Sweeter the strain he weaves, fainter it flows,

Now as her balmy leaves blushingly close;
Better than minstrelsy, lips that meet kissingly
Silence thy nightingale, kiss me, my rose.

The Auld Plaid Shawl.

Not far from old Kinrara, in the merry month of May
When birds were singing cheerily, there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish Colleen in an auld plaid shawl.
She tripped along right joyously, a basket on her arm,
And oh, her face, and oh, her grace, the soul of saint would charm.
Her brown hair rippled o'er her brow, but greatest charm of all,
Was her modest, blue eyes beaming neath her auld plaid shawl.

I courteously saluted her; "God save you miss," says I:
"God save you kindly, sir" said she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall;
Imprisoned in the corner of her auld plaid shawl.
Enchanted with her beauty, rare, I gazed in pure delight
'Till round an angle of the road, she vanished from my sight.
But ever since I sighing say, as I that scene recall,
"The grace of God about you, and your auld plaid shawl."

Oh, some men sigh for riches and some men
live for fame,
And some on history's pages, hope to win a
glorious name;
My aims are not ambitious and my wishes are
but small,
You might wrap them up together in an auld
plaid shawl,
I'll seek her all thro' Galway and I'll seek her
all thro' Clare,
I'll search for tale or tidings of my trav'ler
everywhere,
For peace of mind, I'll never find, until my own
I call
That little Irish Colleen, in her auld plaid
shawl.

The Refractory Monk.

A monk bowed low his shorn head
"Away to thy cell," the Abbot said;
"Bread and water thy fare must be,
In penance for thy levity".
As the monk crept out in sackcloth grey
He passed a cellar upon his way,
And sad to state when he found his cell,
A bottle of sack he found as well.
"Ha! Ha! Ho! Ho!" and he smacked his lips,
"None better I know the Abbott sips,
Pax vobiscum. pax vobiscum,
It's jolly for me to be sent to my cell refractory".

The monk he knelt in eloister dim,
The angry Abbot bent over him,
"Oh guilty brother, thou hast I wot,
Cast covetous eyes where thou shouldst not,
Unto the dark wood thou must wend
This night in penitence to spend".
But as the monk crept out to pray,
He kissed a maiden on his way;

And his dire frivolity I must tell,
When he stole the kiss, he said, "'Tis well.
Ha! Ha! Ho! Ho!" and he smacked his lips,
Chuckling, as slow to the wood he slips.
"Pax vobiscum, pax vobiscum,
But often I'll be sent to the wood refractory".

Season 1898-99

Morning Musical

OFFICERS 1898-99.

MRS. WILLIAM H. MYERS, President.
MRS. SIDNEY C. LUMBARD, First Vice-President.
MRS. GILBERT E. BURSLEY, Second Vice-President.
MRS. WILLIAM H. CRIGHTON, Third Vice-President.
MISS EDITH YARNELLE, Recording Secretary.
MISS HELEN SMYSER, Corresponding Secretary.
MRS. M. G. BROWN, Treasurer.
MISS STELLA SWERINGEN, Librarian.

PROGRAM COMMITTEE.

MRS. ENID STRASBURG-MYERS.
MRS. GEOLINE DAHL.
MRS. JULIA W. STOUDER.

FORT WAYNE, INDIANA.

Season 1898-99

OUTLINE OF WORK FOR SEASON 1898-9.

Oct. 14.	Concert Program	Mrs. Dahl. Miss Sweringen Mrs. Haas.
Oct. 28.	Fugue, Sonata and Early Opera	Miss Schade Mrs. Alden Mrs. McCulloch
Nov. 11.	Dance Music—Middle Age	Miss McDougal Miss Hughes Miss Garvey
Nov. 25.	Open Day	
Dec. 9.	Ballade and Lyrical Program	Mrs. Bursley Miss Hanna Miss Paul
Dec. 23.	Religious Music	Mrs. Stouder Mrs. M. G. Brown Miss Yarnelle
Jan. 13.	Open Day	
Jan. 27.	National Folk Songs	Miss Hoecher Mrs. Miles Mrs. Plummer
Feb. 10.	Classic Music	Mrs. Crighton Mrs. Wilding Miss Albert
Feb. 24.	American Music	Mrs. Stapleford Miss Thompson Mrs. Heaton
Mar. 10.	Students' Morning	
Mar. 24.	Modern Opera and Chamber Music,	Mrs. Ellison Miss Smyser Miss McClure
April 7.	Tracing of the Leit Motive from Ancient and Modern Music,	Mrs. Enid Myers Miss Freeman Miss Frank
April 21.	Illustrated Paper—Modern Music—Composers last half 19th Century,	Mrs. Lumbard Miss Clark Mrs. Drayer
May 5.	Open Day,	

OTHER ACTIVE MEMBERS.

Mrs. Myers	Mrs. McDonald
Mrs. Ninde	Mrs. F. I. Brown
Miss Evans	Miss Clara Zollars
Mrs. McCurdy	Mrs. Sale
Mrs. Safford	Mrs. Todd
Miss Edith Zollars	Mrs. Leonard
Miss Winch	Miss Hattersley

BRAHMS QUARTETTE.

Miss Smyser
Mrs. Heaton
Miss Sperry
Miss Yarnelle

Meets Tuesdays at 10:30 A. M.

Director, Miss Clark

MORNING MUSICAL CHORUS.

President, Mrs. Dahl
Secretary, Miss Winch
Treasurer, Miss Smyser

Meets Thursdays at 10 A. M.

Director, Mrs. Dahl
Accompanist, Miss Helen Mohr

Morning Musical

Concert Music.

149TH PROGRAM.

1. HENSELT Etudes. *a.* (No. Three). "List to My Wishes."
   b. (No. Six). "If I Were a Bird."

2. HENRY LOGE. Norwegian Song.
   KIERULF. "On the Mountain."

3. SIMON. Berceuse.
   WIENIAWSKI. Mazurka.

4. STRELEZKI. *a.* "Dreams."
   NEVIN. *b.* "Beat Upon Mine Little Heart."
   FOOTE. *c.* Irish Folk Song.

5. GLUCK. Alceste.
   (Arrangement by Saint-Saens.)

6. SAINT-SAENS. "Oh, Love! Thy Help."
   (Air from Samson and Delila.)

7. BRUCH. Violin Concerto, G Minor.

Fort Wayne, Indiana.
October fourteenth,
Eighteen hundred and ninety-eight.

Morning Musical

150TH PROGRAM.

FUGUE, SONATA AND EARLY OPERA.

1. WIENAWSKI LEGENDE.

2. J. S. BACH.
   Prelude et Fugue.

3. SCARLATTI.
   Two Sonatos.

4. BEETHOVEN.
   Sonata op. 101.
   Allegretto.
   Vivace alla Marcia.
   Adagio-Allegro.

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1. BELLINI (*Norma*).
   Casta Diva.

2. ROSSINI (*Il Barbiere di Sevilla*).
   Una Voce Poca Fa.

3. ROSSINI (*Ottella et Desdemona*).
   Romanza.

4. MERCADANTE (*Le Due Illustrie Rivoali*).
   Romanza.

5. DONIZETTI (*LaFavorita*).
   Spiritu Gentil.

Fort Wayne, Indiana,
Friday, October twenty-eight,
Eighteen hundred and ninety-eight.

Morning Musical

151st PROGRAM.

REPRESENTING THE ART DEPARTMENT OF
THE WOMAN'S CLUB LEAGUE.

1. VOCAL. The Gate of Happiness. *C. Francis Floyd*
2. VOCAL. Loreley. - - - - - - *Liszt*
3. VIOLIN. *a.* Wiegenlied, *b.* Hungarian Dance, *Brahms*
4. VOCAL. *a.* The Sea, - - - *McDowell*
   b. Mignon, - - - *D'ardelot*
5. PIANO. Etude. - - - - *Henselt*
6. VOCAL. *a.* O that We Two were Maying, *Nevin*
   b. Florian's Song, - - *Godard*
7. VIOLIN. Mazurka, Op. 19. - - *Wieniewski*

November 5, 1898.
Fort Wayne, Indiana.

Morning Musical

152nd PROGRAM.

EARLY DANCE MUSIC.

1. *a.* GAVOTTE—D maj., - - - - - - *Bach*
   b. BOUREE—G min., - - - - - - - *Bach*
2. MINUET—String Quartette, - - - *Boccherini*
3. SARABANDE, - - - - - - - *Handel*
4. SARABANDE—String Quartette, - - - *Bach*
5. POLONAISE—C sharp min., - - - - *Chopin*
6. MINUET—String Quartette, - - - - *Mozart*
7. CHACONNE, - - - - - - - *Durand*

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1. MAZURKA, - - - - - - - *Saint Saens*
2. *a.* VILLANELLE, - - - *Old French Dance Song*
   b. VERMTANDS—POLSKA, - - *Swedish Dance Song*
   c. THE PRUDE, - - - *Spanish Dance Song*
3. GIGUE, - - - - - - - - *Bach*
4. JIG, - - - - - - - - *John Bull*

Fort Wayne, Indiana,
November eleventh,
Eighteen hundred ninety-eight.

Morning Musical

Twenty-Sixth Artists' Recital

. . . BY THE . . .

Turpen-Turpin Vocal Quartette

UNDER THE AUSPICES OF THE

MORNING MUSICAL.

"In a Persian Garden"

A SONG CYCLE.

Text from the Rubaiyat of Omar Khayyam.
Music by Liza Lehmann, of London.

The first part of the program will consist of a short

Song Recital.

MISS CLARA TURPEN, Soprano.
MRS. MAUD WENTZ McDONALD, Contralto.
MR. H. ALFRED PRESTON, Tenor.
MR. HARRY BROWN TURPIN, Baritone.
MISS HENRIETTE WEBER, Piano.

NOVEMBER EIGHTEENTH,
Eighteen Hundred and Ninety-Eight.
FORT WAYNE CLUB HOUSE.

PROGRAM.

QUARTETTE—Songs of Love, - - - - *Brahms*

I. In wood embowered, 'neath azure sky,
A rosy maid looks from lattice high!
Well guarded she with lock and key.
With ten iron bars is that maiden's doorway made fast;
But ten iron bars are a jest to me,
As though they were glass they shall shattered be!

II. No, there is no bearing with these spiteful neighbors,
All one does t' interpret wrongly each one's labors.
Am I merry! then by evil thoughts I'm haunted;
Am I sad! they say I'm with love demented.

III. Locksmith, ho! a hundred padlocks great and small!
For the sland'rous lips I'll fasten once for all.

IV. Bird in air will stray afar,
Seeks a sheltered bower;
So the heart a heart must find
E're it's life can flower.

V. Bright thy sheen, lucent wave.
As you moon above thee;
Thou, whose heart alone I crave,
Maiden dearest, love me.

VI. A tremor's in the branches,
A bird has brushed his pinions through yonder tree,
And thus my soul within me through all its depths is trembling.
In love, and joy, and sorrow.

CONTRALTO SOLOS { An Irish Folk Song - - - - *Arthur Foote*
Morning Hymn - - - - - *Henschel*
Mrs. McDonald.

SOPRANO SOLOS { The Bird and the Rose - - - - - *Horracks*
It is not always May - - - - - - *Gounod*
Miss Turpen.

PIANO SOLOS { Intermezzo, op. 116, No. 6. } - - - - *Brahms*
Capriccio, op. 116, No. 7. }
Miss Weber.

SONG CYCLE { Words taken from Scheffels Trompeter von Sakkingen
Music by - - - - *Herrmann Riedel*
Mrs. McDonald and Mr. Turpen.

VOCAL DUETTS { Nocturne, - - - - - - - - *Chaminade*
Gondoliera, - - - - - - - - - - *Henschel*
Miss Turpen and Mr. Turpin.

PART SECOND.

In a Persian Garden.

LIZA LEHMAN.

Text selected from the Rubaiyat of Omar Kahyyam.

MISS TURPEN. MR. PRESTON.
MRS. MCDONALD. MR. TURPIN.
MISS WEBER.

QUARTETTE—
"Wake! for the sun who scatter'd into flight."

TENOR SOLO—
"Before the phantom of false morning died."

RECITATIVE (BASS)—
"Now the new year reviving old desires."

TENOR SOLO—
"Iram indeed is gone with all his rose."

QUARTETTE—
"Come, fill the cup, and in the fire of Spring."

BASS SOLO—
"Whether at Naishapur or Babylon."

RECITATIVE (CONTRALTO)—
"Ah, not a drop that from our cups we throw."

CONTRALTO SOLO—
"I sometimes think that never blows so red."

DUET (SOPRANO AND TENOR)—
"A book of verses underneath the bough."

BASS SOLO—
"Myself when young did eagerly frequent."

RECITATIVE (BASS)—
"Ah, make the most of what we yet may spend."

CONTRALTO SOLO—
"When you and I behind the veil are past."

RECITATIVE (SOPRANO)—
"But if the soul can fling the dust aside."

SOPRANO SOLO—
"I sent my soul through the invisible."

TENOR SOLO—
"Alas! that Spring should vanish with the rose."

CONTRALTO SOLO—
"The worldy hope men set their hearts upon."

SOPRANO SOLO—
"Each morn a thousand roses brings, you say."

QUARTETTE—
"They say the lion and the lizard keep."

RECITATIVE (TENOR)—
"Ah, fill the cup! what boots it to repeat."

TENOR SOLO—
"Ah, the moon of my delight, that knows no wane."

BASS SOLO—
"As then the tulip for her morning sup."

QUARTETTE—
"Alas! that Spring should vanish with the rose."

IN A PERSIAN GARDEN.

Wake! For the Sun who scatter'd into flight
The Stars before him from the field of night,
  Drives night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of Light.

Before the phantom of false morning died,
Methought a voice within the Tavern cried:
  "When all the Temple is prepared within
Why nods the drowsy Worshiper outside?"

Now the new year reviving old Desires,
The Thoughtful Soul to Solitude retires,
  Where the "White Hand of Moses" on the Bough
Puts out, and Jesus from the Ground suspires.

Iram indeed is gone with all his Rose,
And Jamshyd's sev'n-ring'd Cup where no one knows,
  But still a Ruby kindles in the Vine,
And many a Garden by the water blows.

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling;
  The Bird of Time has but a little way
To fly—and lo, the Bird is on the wing!

Whether at Naishapur or Babylon,
Whether the Cup with sweet or bitter run,
  The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

Ah, not a drop that from our Cups we throw
For Earth to drink of, but may steal below,
  To quench the fire of Anguish in some Eye
There hidden, far beneath, and long ago.

I sometimes think that never blows so red
The Rose as where some buried Cæsar bled,
  That every Hyacinth the Garden wears
Drop in her lap from some once lovely head.

And this reviving Herb, whose tender green
Fledges the river-lips on which we lean,—
  Ah—lean upon it lightly—for who knows
From what once lovely Lips it springs unseen.

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
  Beside me singing in the Wilderness—
Ah, Wilderness were Paradise enow!

Myself when young did eagerly frequent
Doctor and Saint and heard great argument—
  . . . . . but evermore
Came out by that same door wherein I went.

With them the Seed of Wisdom did I sow,
And with my own Hand labor'd it to grow,
And this was all the Harvest that I reap'd,
"I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
Of the two Worlds so learnedly, are thrust
Like foolish Prophets forth; their words to scorn
Are scatter'd, and their mouths are stopped with Dust.

Ah, make the most of what we yet may spend,
Before we too into the Dust decend!

When you and I behind the veil are past,
Oh, but the long, long while the World shall last—

But if the Soul can fling the Dust aside
And naked on the air of Heaven ride,
Were't not a shame—were't not a shame for him
In this clay carcass crippled to abide?

I sent my Soul through the Invisible,
Some secret of that after-life to spell,
And by-and-bye my Soul return'd to me
And answer'd: I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire,
And Hell the Shadow from a Soul on fire,
Cast on the Darkness into which ourselves,
So late emerged from, shall so soon expire.

Alas! that spring should vanish with the Rose!
That youth's sweet-scented manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence and whither flown again, who knows?

The worldly hope men set their Hearts upon
Turns Ashes, or it prospers; and anon
Like Snow upon the Desert's dusty face,
Lighting a little hour or two—is gone.

Think in this batter'd Caravanserai,
Whose Portals are alternate Night and Day,
How Sultan after Sultan with his Pomp,
Abode his destined hour and went his way.

Waste not your hour!

Each morn a thousand Roses brings, you say;
Yes,—but where leaves the Rose of yesterday?
And this first Summer month that brings the Rose,
Shall take Jamshyd and Kaikopad away.

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep,
And Bahram, that wild Hunter,—the wild Ass
Stamps o'er his Head, but can not break his sleep.

Lo, some we lov'd, the loveliest and best
That from his Vintage rolling time has prest,
Have drunk their Cup a round or two before,
And one by one crept silently to rest.

Strange, is it not, that of the myraids who
Before us pass'd the Door of Darkness through,
Not one returns to tell us of the Road
Which to discover we must travel too.

Ah, fill the Cup! What boots it to repeat
How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
Than sadden after none, or bitter Fruit.

Ah, Love, could you and I with Fate conspire
To grasp the sorry Scheme of things entire,
Would we not shatter it to bits—and then
Remould it nearer to the Heart's Desire!

Ah, Moon of my Delight, that knows no wane,
The Moon of Heav'n is rising once again—
How oft hereafter rising shall she look
Through this same Garden after me—in vain.

And when thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!

As then the Tulip for her morning sup
Of Heav'nly Vintage from the Soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

So when that Angel of the darker Drink,
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

Alas, that Spring should vanish with the Rose!
That Youths's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence and whither flown again, who knows?

Morning Musical

153RD PROGRAM.

BALLADE AND LYRICAL.

1. TSCHAISKOWSKY, - - - *Barcarolle*
   GRIEG, - - - - - *Spring Song*
2. MCDOWELL, - - - - - *The Sea*
   CHADWICK, - - - - - *As in Waves*
3. L. DENZA, - - - - *A May Morning*
   C. CHAMINADE, - - *The Silver King*
4. HEISE, - - - *Evening on the Loggia*
   AUGUST ENNA, *Air from Cleopatra (Act III)*
5. BRAHMS, - - - - *Ballade—Opus 10*
6. CARL BOHM, - - *Calm As The Night*
   DEKOVEN, - - - - *Norse Lullaby*
7. CROUCH, - - - - - *Old Ballad*
   NELSON KNEASS, - - - *Old Ballad*
   OTTO CANTON, *Oh, Fair, Oh, Sweet and Holy*
8. CHOPIN, - - - - *Two Ballades*

Fort Wayne, Indiana, December ninth,
Eighteen hundred ninety-eight.

Morning Musical

154TH PROGRAM.

RELIGIOUS MUSIC.

"Glory to God in the highest, and peace on Earth, good will towards men."

1. DIENEL, - - - - - - Christmas Sonata
   Adagio.
   Allegretto.
   Allegro.
2. BARTLET, - - - - - - "Bethle em"
   READING.
3. WILSON, - - - - "Hark! Those Holy Voices"
4. BUCK, - - - - "My Redeemer and My Lord"
5. ADAM, - - - - - - "O Holy Night"
6. DUBOIS, - - *a.* March of the Magi
   GUILMANT, - *b.* Offertoire on two Christmas Hymns
7. HANDEL, - - - - - - - - - -
   Recit. "For Behold, Darkness Shall Cover the Earth"
   Aria. "The People That Walked in Darkness"
8. JOHNSON, - - - - Twenty-third Psalm
9. COOMBS, - - - - - "The Christmas Herald"
10. HANDEL, - - - - - Hallelujah Chorus

Wayne Street M. E. Church,
Fort Wayne, Indiana, December Twenty-third,
Eighteen hundred ninety-eight.

TWENTY-SEVENTH ARTISTS' RECITAL.

TOLEDO PHILHARMONIC TRIO.

MR. ARTHUR W. KORTHEUER, *Piano.*
MR. PHILIP STEINHAUSER, *Violin.*
MR. ALFRED HOFMANN, *Violincello.*

UNDER THE AUSPICES OF THE

Morning Musical

Program.

1. TRIO. Op. 52, Moderato assai, ... *Rubinstein*
2. RHAPSODIE HONGROISE, ... *Popper*
   MR. HOFMANN.
3. TRIO. *a.* Brautmusik, ... *Tyson*
   b. Serenade, "Who is Sylvia?" . . *Korthuer-Schubert*
4. VIOLIN CONCERTO. G minor, (first movement), *Bruch*
   MR. STEINHAUSER.
5. *a.* NOCTURNA. D flat major, ... } *A. W. Korthuer*
   b. VALSE BRILLIANTE, ... }
   c. SCENES FROM WAGNER'S "DIE WALKÜRE,"
   MR. KORTHEUER.
6. TRIO. Op. 49. Andante con moto tranquillo. . *Mendelssohn*
7. RONDO, ... *Boccherini*
   MR. HOFMANN.
8. TRIO. Bolero in D minor, ... *Godard*
9. FAUST FANTAISIE, ... *Sarasate*
   MR. KORTHEUER.
10. TRIO. Op. 97. Andante and Rondo, . . . *Reissiger*

Fort Wayne, Indiana, January thirteenth,
Eighteen hundred ninety-nine.

The Ninth Anniversary

Morning Musical

RECITAL AT FORT WAYNE CLUB

MISS JOSEPHINE LARGE, *Pianiste*,

MISS EDITH ALLEN WATTS, *Mezzo-Soprano*.

MRS. ALICE SWERINGEN-FELLOWS, *Accompanist*.

Program.

1. MOZART—Sonate 16
   allegro maestoso
   andante cantabile
   presto

2. E. A. MACDOWELL—
   a. "The Robin Sings in the Apple-tree"
   b. "The West Wind Croons in the Cedar-trees"
   c. "Confidence"

3. E. A. MACDOWELL—
   To a Wild Rose—Autumn Song—From an Indian Lodge—
   With Uncle Remus

4. H. BEMBERG—Hindoo Song

5. LISZT—Le Rossignos
   CHOPIN—Etudes: (La Harpe Aeolinne)

6. FELICIAN DAVID—"Thou Brilliant Bird"

Fort Wayne, Indiana, January twenty-fifth,
Eighteen hundred ninety-nine.

Morning Musical

155TH PROGRAM.

NATIONAL FOLKSONGS.

Program.

1.	ROOT. HASTINGS. FAY TEMPLETON.	Battlecry of Freedom My Love is Like a Red, Red Rose The Warmest Coon in Town Ma Onliest One	*America*
2.	COLLAN.	Rose Marie	*Finland*
3.	ALABIEF.	The Nightingale	*Russia*
4.	AFTER REIMANN.	Magyarn repul a darn "Czillar elegy nagyog."	*Hungaria*
5.	AFTER REIMANN.	Barcarola Veneziana Bolero Castellano	*Italy* *Spain*
6.	V. D'INDY. DELIBES.	Le Chasseur de guerre "Bonjour Suzon."	*France*
7.	SCHUMANN.	*a.* "Im Mai" *b.* "When E'e Thine Eyes I Gaze Upon" *c.* "Why O'er the Mountains Wander?"	*Germany*
8.	SCHUMANN. MENDELSSOHN.	Wanderlied *a.* "O Fly With Me" *b.* "The Hoarfrost Fell" *c.* "Over Their Grave" (MIXED CHORUS.)	
9.	ADRIAN VALERIUS.	Warsong—"Berg op Zoom" 1622	*Holland*
10.	COUSSEMAKER.	Rosa—"Dansesong"	*Belgian*
11.	W. A. CRUICKSHANK. WATSON.	"The Three Fishers" The King's Champion I Will Give You the Keys of Heaven	*England*
12.	AFTER REIMANN.	The Hour of Memory The Night The Dove	*Ireland* *Wales* "
13.	HEISE. LANGE MULLER.	The Lark's Springsong Shine Out, O Sunshine Bright	*Denmark*
14.	TURASE.	The Norwegian Echo Song	*Norway*
15.	BEHRENS.	Sing, Sing	*Sweden*
16.	VERDI.	Egyptian National Hymn, from Aida (Solos and Male Choruses.)	

Fort Wayne, Indiana, February third.
Eighteen hundred ninety-nine.

Morning Musical

156TH PROGRAM.

EARLY, ROMANTIC AND MODERN CLASSICS.

1. BACH, - - - - - - - Allegro and Praeludium
2. GOUNOD, - - - - - - - "O, Divine Redeemer"
3. SCARLATTI—TAUSIG, - - - - - - - - - Pastorale
4. ROSSINI, - - - - *a.* The Lark
   b. When Flowrets Are Springing
5. BACH, - *a.* Two-Part Invention, No. 8
   b. Fugue, C minor, Wohltempered Klavicord
6. *a.* SCHUMANN, Waldesgespräch
   b. BRAHMS, - "Oh, May, Love Is Sweet In Thy Bowers"
7. BACH, *a.* Bouree, B minor, from 2nd Violin, Sonata
   b. Bonrees Nos. 1 and 11, A minor, 2nd Eng. suite

Fort Wayne, Indiana, February tenth,
Eighteen hundred ninety-nine.

AMERICAN MUSIC.

157TH PROGRAM.

1. C. D. HAWLEY, - - - A Song of Seasons
2. MACDOWELL - - - - - - - A Poem
3. C. W. CHADWICK, - *a.* "Thou Art So Like to a Flower"
   b. Song from the Persian
   c. The Danza
4. NEIDLINGER, - - - - - - Mother's Song
   (Ladies' Quartette.)
5. MACDOWELL, - - - *a.* Clair De Lune
   b. Idyllen. Op. 38
6. REINHARD BECKER, - - - - - Spring Song
7. E. NEVIN. - - - *a.* A Song of Love
   b. A Fair Good Morn
8. C. D. HAWLEY, - - - - - - Spring Song

Fort Wayne, Indiana, February twenty-fourth,
Eighteen hundred ninety-nine.

Morning Musical

STUDENTS' MORNING.

158TH PROGRAM.

1. *a.* BACH, - - - Bouree
   Invention—two voices, No. 8
   b. CHOPIN, - - - - - - Waltz in A Minor
2. *a.* HAUSER, - - - - - - Slumber Song
   b. LEO DELIBES, - - - - - - Pizzicato
3. *a.* EUGEN HILDACH, - - - - - Spring
   b. LEO DELIBES, - - - - - - Copelia Waltz
4. HENSELT, - - - - - - - - - Etude
5. BUCK, - - - - - - Spring's Awakening
6. CHAMINADE, - - - - - Piece Romanesque
7. *a.* SIMON, - - - - - - - Slumber Song
   b. DRAKE, - - - - - - - Polish Dance
8. DENZA, - - - - - - - - Spring Song
9. SCHUMANN, - David's Bündler, Nos. II, IV, V, IX, XI
10. MEYERBEER, - - Page's Air, from Les Huguenots
11. MENDELSSOHN, - - - - - Capriccio Brilliant

Fort Wayne, Indiana, March tenth,
Eighteen hundred ninety-nine.

Morning Musical

PAPER: "CHAMBER MUSIC AND MODERN OPERA."

159TH PROGRAM.

1. BIZET. - - - - - - - "Cigarette Girls"
   Chorus from "Carmen"
2. SCHUBERT. - - - - - Impromptu in B flat
3. GOUNOD. - - - - - - "Ah, wella calma"
   From "Romeo et Julette"
4. LESCHETIZKY, - - - - - "The Fishers"
5. WAGNER. - - - "Erda's Warnung au Wotan"
   From "Rheingold"
6. RUBINSTEIN, - - - - - - Sonata in G
   For Violin and Piano, Op. 13
   Moderato con moto.
   Moderato assai.
   Scherzo.
   Adagio: finale.
7. HYLLESTED, - - - - - - - "Serenade"
   Voice, Violin, Piano
8. SAINT-SAENS, - - - - - - Variations
   Upon a Beethoven Theme, for Two Pianos, Op. 54

Fort Wayne, Indiana, March twenty-fourth,
Eighteen hundred ninety-nine.

Morning Musical

MISCELLANEOUS ARRANGEMENT.

160TH PROGRAM.

1. BRAHMS, - - - - - Rhapsody—B Minor
2. VICTOR HARRIS, - - - - - - Madrigal
3. McDOWELL—Op. 51. - - - { *a.* To a Wild Rose / *b.* In the Autumn
4. BACH-GOUNOD, - - - - - Ave Maria
5. MOSZKOWSKI, - - - - Valse Op. 34, No. 1
6. *a.* CHAMINADE, - - - - - My Heart Sings
   b. CHADWICK, - - - - - - Nocturne
   c. BECKER, - - - - - - Springtide (*By request*)
7. CHOPIN, - - - Variations, Op. 12
   Allegro Maestoso
   Allegro Moderato
   Scherzo
   Lento
   Scherzo Vivace

Fort Wayne, Indiana, April seventh,
Eighteen hundred ninety-nine.

Morning Musical

MODERN MUSIC.

Composers of the Present Day.

161ST PROGRAM.

1. NEVIN, - - - - Waltz Caprice Op. 6, No. 1
   GRIEG. - - - - - - Peer Gynt, Suite (*Three Movements—Piano Duets*)
2. CHAMINADE, - - - - { *a.* Ritournelle / *b.* Madrigal
3. PAOEREWSKI, - Melodie: Chant of the Voyagers
   LACHNER, - - - - Praeludium und Toccata
4. LOGÉ, - - - "Norwegian Song"
   CHAMINADE, - - - - - "Viens Mon Ami"
5. KARGANOFF, - - - Arabesques: Op. 6, Nos. 7 and 12
6. MACDOWELL, - - To the Sea—Song—Nautilus
7. SCHNECKER, - - "There, Little Girl, Don't Cry"
   NEVIN, - - - - "Dites Moi"
   GERTRUDE GRISWOLD, - "Chimney Song"
8. BRAHMS, - - - - Rhapsodie Op. 79, No. 2
9. NEVIN, - - - - - - - - "Raft Song"
10. HERMAN MOHR, - - Concerto in C Minor, Op. 70
    Allegro—Scherzo and Lento—Andante quasi Adagio

Fort Wayne, Indiana, April twenty-first,
Eighteen hundred ninety-nine.

Morning Musical

OPEN DAY RECITAL

BY

MRS. WRIGHT, CONTRALTO
MISS ADLER, PIANIST

162ND PROGRAM.

1. SCHUMANN - - *a.* Sonate, G minor (first movement)
   RUBENSTEIN - - *b.* Barcarolle in *f*
   MOSZKOWSKI - - *c.* Etincelles
2. DENZA - - - *a.* A May Morning
   OSGOOD - - - *b.* Wake Not, But Hear Me, Love (*Words from Ben Hur*)
   HEROEY - - - *c.* Violets
3. REINECKE - - - *a.* Sonate (first movement) (*For the left hand alone*)
   PADEREWSKI - - *b.* Cracovienne Fantastique
   MACDOWELL - - { *c.* Improvisation / Czardos
4. GARETT COLYN - *a.* Persian Serenade
   JESSIE GAYNOR - *b.* And I
   ELEANOR SMITH - *c.* The Quest
5. CHOPIN - - { Preludes, Nos. 15 and 3 / Etude, Op. 10, No. 12 / Scherzo, C sharp minor

Fort Wayne, Indiana, April twenty-eighth,
Eighteen hundred ninety-nine.

Morning Musical

Twenty-ninth Artist Recital.

MRS. GENEVIEVE CLARK-WILSON,
Soprano.

MISS EVELYN WIEDLING,
Accompanist.

PART I.

The Merry Maidens	*Thomé*
When Celia Sings	*Moir*
Malgré Moi	*Pugno*
'Twas in a Land	*Chaminade*
The Norse Maiden's Lament	*Heckscher*
Ständchen	*Brahms*
The Lass with the Delicate Air	*Arné*
Violets—Arr. from Mendelssohn by	*Paolo La Villa*
Spring	*Henschel*

PART II.

Margaretha Songs—(from Trumpeter von Säkkingen) . *Riedel*

a. Wie stolz und stattlich geht er.
b. Ach, nun sind es schon zwei Tage.
c. Jetzt ist er hinaus.

What Matters	*Tchaikowsky*
In Blossom Time	*Needham*
My Bairnie	*Fannie Skinner*
An Irish Love Song	*Margaret Ruthven Lang*
You and I	*Liza Lehman*
Philomella Waltz	*Kate Vanderpool*

(Dedicated to Mrs. Wilson.)

Masonic Temple Theatre
Fort Wayne, Indiana
Octoher tenth, Eighteen hundred and ninety-nine.

Morning Musical

First Division.

AMERICAN MUSIC, 1620-1800.

159th Program.

1. Papers —
   - (*a*) Early American Music.
   - (*b*) Development of the Singing School.
   - (*c*) Introduction of Musical Instruments into the Churches.
2. John Barnard . . . . . Mear, 1727
2. Kirby (English) Introduced by the Pilgrims . Windsor, 1620
3. Jacob Kimball . . . . . Invitation, 1793
4. William Billings . . . . . Majesty, 1778
5. Jeremiah Ingalls . . . . New Jerusalem, 1798
6. Timothy Swan . . . . . Ocean, 1788
7. Jazaniah Sumner . . . . Ode on Science, 1798
8. Old New England Ballad . . . . Taranty
9. Prof. Pfyle . . . . President's March, 1789 (Hail Columbia)
10. Oliver Holden . . . . Coronation, 1792

Kimball Hall
Fort Wayne, Indiana
October twenty-seventh,
Eighteen Hundred and ninety-nine.

Morning Musical

Thirtieth Artist Recital.

MISS KIRSTINE LINDEMANN,
Soprano.

MISS ANNA MOLBOE,
at the Piano.

Assisted by MISS HELEN MOHR, Pianist.

1. Gounod. Air of Cinq-Mars.
2. Schumann. (*a*) Kreisleriana. No. I.
   (*b*) Davids bundler. Nos. V, IX, XI.
3. (*a*) Schumann. Intermezzo.
   (*b*) Brahams. Sunday.
   (*c*) " In Summer Fields.
   (*d*) Heise. Evening in Italy.
4. Chopin. Polonaise, C ♯ Minor.
5. Grieg. (*a*) The Return.
   (*b*) Ragnhild.
   (*c*) Hildach. Spring.

Masonic Temple Theatre
Fort Wayne, Indiana
November tenth,
Eighteen Hundred and ninety-nine.

Morning Musical

SECOND DIVISION.

FOLK SONG OF AMERICA,

161ST PROGRAMME.

PAPER { - - - - - - - - True American Folk Song.
{ - - - - - - - - - - - - Slave Songs.

1. WAR OF 1776. - - - - - - - - - Revolutionary Tea.
2. WAR OF 1812. - - - - - - - - - Batt'e of Stonington.
3. CIVIL WAR. *a.* GEORGE F. ROOT. Battle Cry of Freedom.
   b. HENRY C. WORK. Marching thro' Georgia.
   c. —— —— John Brown.
4. JOHN HOWARD PAYNE, (?) - - - - - Home, Sweet Home.
5. STEPHEN C. FOSTER, *a.* My Old Kentucky Home.
   b. Massa's in de Cold, Cold Ground.
   c. Old Folks at Home.
6. SLAVE SONGS.
   1. SPIRITUALS. *a.* Jesus Mahstah.
      b. De Mo'nin' Dove.
      c. De Righteous go Marchin' Home.
      d. Got a Lettah.
      e. The Old Ship Zion.
      f. Great Camp Meeting.
      g. Weeping Mary.
   2. RIVER SONG, - - - - - - - - Steamboat Song.
   3. HARVEST SONG, - - - - - Rise Up in Due Time.
   4. LOVE SONG, - - - - - - - - - Oh, Suzanna!
   5. CABIN SONG, - - - - - - - - The Fifer's Son
7. CREOLE SONGS.
   1. DANCE SONGS, - - - *a.* The Bamboula.
      b. Musieu Bainjo.
      c. Caroline.
   2. NONSENSE SONG, - - - - - - Quand Mo Te.
   3. LOVE SONGS, - - - *a.* Oh, Suzette.
      b. Pov' Piti Lolotte.
8. PAPER. INDIAN SONGS.
   1. TIGUA. - - - - - - Song of the Wheel Dance.
   2. MYSTERY SONG, - - - - - - Vision of the Horse.
   3. HAE-THU-SKA, - - - - - - - Grass Dance
   4. OMAHA, - - - - - - - - - Funeral Song.
   5. OMAHA, - - - - - - - - - - Love Song.

Kimball Hall,
Fort Wayne, Indiana
November twenty-fourth,
Eighteen Hundred and ninety-nine.

Morning Musical

Organ Recital.

MR. CLARENCE EDDY.

PROGRAM.

1. TACCATA IN *F*, ... J. S. BACH
2. *a*) PASTORALE, "L'ANGELUS" (*New*) . . W. W. STARMER
   b) SCHERZO (*New*) . . . . . W. S. HOYTE
3. CONCERT OVERTURE IN *E flat* (*New*) . . WILLIAM FAULKES
4. ADAGIO, *from Third Symphony* . . . CAMILLE SAINT-SAENS
   (Transcribed by Emile Bernard.)
5. GRAND CHOEUR DIALOGUE . . . . . EUGENE GIGOUT
6. *a*) CAPRICCIO, "LA CHASSE," . . . . POLIBIO FUMAGALLI
   b) MENUET IN *G* . . . . . FELIX BOROWSKI
   (Arranged by Dr. Charles W. Pearce.)
7. FUNERAL MARCH AND SONG OF SERAPHS . . .
   ALEX. GUILMANT
8. TOCCATA DI CONCERTO (*New*) . . . . M. ENRICO BOSSI
   Dedicated to Clarence Eddy.
9. March and Chorus from "*Tannhaeuser*," . . RICHARD WAGNER
   (Arranged by Homer N. Bartlett.)

WAYNE STREET M. E. CHURCH,

THANKSGIVING EVENING,

1899.

Morning Musical

32nd Artist Recital.

BY COURTESY OF THE BUREAU OF REGISTRY
NATIONAL FEDERATION OF MUSICAL CLUBS.

MISS ELEANORA SCHEIB, Pianist.
MISS MARGUERITE EASTER, Mezzo Soprano.

Program.

1. CHOPIN . . . . . { (*a*) Nocturne, Op. 72, No. 1 / (*b*) Impromptu, Op. 29
2. (*a*) HAYDEN . . . . . My Mother Bids Me Bind My Hair
   (*b*) HENSCHEL . . . . . Resurrection
   (*c*) COWEN . . . . . Thoughts at Sunrise
3. SCHUMANN . . . . . Faschingschwank
   Allegro, Romanze, Scherzino, Intermezzo
4. (*a*) CHADWICK . . . . . O, Let Night Speak of Me
   (*b*) CHAMINADE . . . . . The Silver Ring
   (*c*) TOSTI . . . . . Spring
5. (*a*) TSCHAIKOWSKI . . . . . Nocturne
   (*b*) MENDELSSOHN—*Liszt* . . . On Wings of Song
   (*c*) MACDOWELL . . . . . Czardas

Kimball Hall,
Fort Wayne, Indiana
Thursday, December fourteenth,
Eighteen Hundred and ninety-nine.

Morning Musical

THIRD DIVISION.

American Church Music.

PROGRAM, 163

1. Buck, ... The Holy Night (*Noel.*)
2. Paper, . . . Organs and Organists.
3. Shelley, . The King of Love My Shepherd Is.
4. Bartlett, ... O, Lord Be Merciful.
5. Coombs, ... The Angel of Light.
6. Foote, ... Pastorale, Op. 29, No. 3.
7. Parker, ... The Golden Path.
8. Coombs, ... The Heavenly Message.
9. Buck, ... Sing Allelujah Forth.
10. Webb, ... The Morning Light is Breaking.

Westminister Church,
December 22, 1899.

Morning Musical

33rd ARTIST RECITAL

BY

MISS MAUD JENNINGS, Pianist, Chicago.

PROGRAM.

1. *a.* Chaminade - - - Prelude, A minor
   b. Sinding - - - - Spring Song
   c. Martucci - - - - Etude
2. E. Liebling - { *a.* Elfentanz, *b.* Serenade
   c. Lack - - - Song of the Brook
   d. Westerhout - - Children's Ball
   e. Silas - - Gavotte
3. Schumann - { *a.* Novellette, *b.* Bird as Prophet
   Liszt - - - *c.* Rhapsody No. 12

Kimball Hall,
Fort Wayne, Indiana,
January 4, 1900.

Morning Musical

American Composers, 1870--1885.

PROGRAM.

1. Jubilate Deo. - - - Dudley Buck
2. A Winding - - - J. W. Bischoff
   Paper.
3. Narcissus - - - - - - Nevin
4. *a.* Four Leaf Clover - - - Coombs
   b. An Echo - - - - C. B. Hawley
   c. A Cradle Song - - - Homer A. Norris
   Minuetto.
5. *a.* Al' Antico - - - - Seeboeck
   b. Valse - - - - - Nevin
6. *a.* Where Did You Come From. Baby Dear - Buck
   b. The Snow Baby - - John Philip Sousa
7. *a.* The Quest - - - Elinor Smith
   b. The Two Loves - - - Clayton John
8. Hands Across the Sea - - - J. P. Sousa
9. When the Heart is Young - - - Buck
10. Lead Kindly Light - - - - Buck

Kimball Hall,
Fort Wayne, Indiana,
January 12, 1900.

Morning Musical

34th ARTIST RECITAL,

BY COURTESY OF THE BUREAU OF REGISTRY NATIONAL FEDERATION OF MUSICAL CLUBS.

MISS LILLIAN ROEMHELD, Violinist
MISS CHARLOTTE DU' V. BUTTERFIELD
Accompanist. ....Chicago.

PROGRAM.

1. *a.* Adagio, (From Suite.) - - Alexis Hollaender
   b. Gavotte.
2. Jerusalem - - - - - - Vieuxtemps
3. *a.* Tarentelle - - (New) Del Valle de Paz
   b. Melodie " " " " "
   c. Serenatella alla Spagnola)—(New) -
   - - - - - - Del Valley de Paz
4. "Walther's Preislied" (From Die Meistersinger)
   - - - - - - - - - - Wagner.
5. *a.* La Rose - - - - - - Louis Spohr
   b. Berceuse - - - - - - Simon
   c. Serenade Baoine - - Gabriel-Marie

Kimball Hall,
Fort Wayne, Indiana,
January 25, 1900.

Morning Musical

FIRST DIVISION.

AMERICAN COMPOSERS OF TODAY.

PROGRAM 167.

1. C. B. HAWLEY - - - - *a.* My Little Love
   - - - - *b.* Rainbows
   ALLITSEN - - - - - *c.* Since We Parted
2. JESSIE GAYNOR - - - *a.* And I
   - - - *b.* Cradle Song
   MACDOWELL - - - *c.* Midsummer Lullaby
3. WILSON G. SMITH - - - *a.* If I But Knew
   - - - *b.* Entreaty
   WILLIAM R. CHAPMAN - - *c.* This Would I Do
4. ELEANOR SMITH - - - *a.* The Quest
   WOODMAN - - - - - *b.* Run Little Brook
   SCHNEIDER - - - - - *c.* May
5. NEVIN - - - - - - *a.* The Rosary
   - - - - - - *b.* Merry, Merry Lark

Kimball Hall,
Fort Wayne, Indiana,
February 9, 1900.

Morning Musical

35th Artist Recital.

MRS. REGINA WATSON, CHICAGO.

LECTURE-RECITAL.

MODERN RUSSIAN MUSIC AND ITS REPRESENTATIVES.

PROGRAM OF MUSICAL ILLUSTRATIONS.

Two Folk Songs.

Church melody of the 8th Century.

Danse Polovtsienne, from his unfinished Opera, "Prince Igor," *Alexander Borodine (1834-1887.)*

"Far Nieute," - - - - - - *Cesar Cui 1835.)*

Peasant Dance, from his unfinished Opera, "The Fair of Sorochin," *Modest Mousorgsky (1839-1880.)*

Danse Indienne, from the Opera Ballet, "Mlada," *Nicolas Rimsky-Korsakoff (1844.)*

"Clair de Lune," - - *Nicolas Schterbatcheff (1853.)*

"Une goutte de pluie" - - *Alexander Kopylow (1854.)*

"Une Tabatierre a Musique," *Anatole Liadow (1855.)*

Deux Arabesques, - - - *Genari Karganoff (1857.)*

Deux Preludes, - - - *Felix Blumenfield (1863.)*

Meditation, - - - *Alexander Gretchaninow (1864.)*

Kimball Hall,
Fort Wayne, Indiana,
February 22, 1900.

Morning Musical

AMERICAN MUSIC.

157TH PROGRAM.

1. C. D. HAWLEY, - - - A Song of Seasons
2. MACDOWELL - - - - - - - A Poem
3. C. W. CHADWICK, - *a.* "Thou Art So Like to a Flower"
   b. Song from the Persian
   c. The Danza
4. NEIDLINGER. - - - - - - Mother's Song
   (Ladies' Quartette.)
5. MACDOWELL, - - - *a.* Clair De Lune
   b. Idyllen. Op. 38
6. REINHARD BECKER, - - - - - Spring Song
7. E. NEVIN. - - - *a.* A Song of Love
   b. A Fair Good Morn
8. C. D. HAWLEY, - - - - - Spring Song

Fort Wayne, Indiana, February twenty-fourth,
Eighteen hundred ninety-nine.

Morning Musical

SECOND DIVISION.

Music of Germany.

169TH PROGRAM.

1. BACH. - - - - 2nd Prelude and Fugue
2. *a.* WAGNER. - - - - Expectation
   b. HANDEL. - - Verdant Meadows
3. SCHUBERT. - *a.* Die Krähe
   b. Des Mädcheus Klage
   c. Der Lindenbaum
4. BRAHMS. - *a.* Komm Cald!
   b. Wie Melodien zeight es mir
   FRANZ. - - - - Frühling und Liebe
   CORNELIUS. - - - - - Ein Ton
5. SCHUBERT. - - - Impromptu in G flat
6. SCHUMANN. - *a.* Nichts Schöueres
   b, Du bist wie eine Blume
   c. Widmung

Kimball Hall,
Fort Wayne, Indiana,
March ninth,
Nineteen hundred.

Thirty-Sixth Artist Recital.

...Complimentary...

Mark Hambourg.

Morning Musical

Program.

PRELUDE AND FUGUE, A Minor, - - - - - *Bach-Liszt*
SONATA APPASSIONATA. Op. 57, - - - - - - *Beethoven*
Assai allegro; adagio con moto; allegro ma non troppo.

NOCTURNE, F Sharp Major, - - - - - - *Chopin*
TWO STUDIES, G Flat and E Major, - - - - - *Chopin*
SONATA, B Flat Minor, Op. 35, - - - - - - *Chopin*
Grave; doppio movemento; Scherzo; marche funebre; presto.

INTERMEZZO IN OCTAVES, - - - - - - *Leschetizky*
CHANSON TRISTE, - - - - - - - *Tschaikowsky*
GAVOTTE MODERNE, - - - - - - - *Hambourg*
BARCAROLLE, - - - - - - - - *Rubinstein*
RHAPSODIE HONGROISE, No. 2, - - - - - -- *Liszt*

KNABE PIANO USED.

Morning Musical

Third Division.

Music of Scandinavia.

171st Program.

1. WENNERBERG. En Solnedgaang I Ekiundshofs Skogen
From Glutarne.

2. *a* GRIEG, The Old, Old Story.
b KJERULL, Tell Me.
I Hardly Know.

3. GRIEG, Op. 40—Prelude and Air.
From Holberg Suit.

4. GRIEG, Hail, Star of Heaven.
HEISE, Arne's Song.

5. FR RUNG, Stemninger Fra Norge.
No. 9 Andante.
No. 10 Allegro.

6. MRS. BACKER GKONDAHL, Lind.
GRIEG, *a* Eit Syn.
b From Monte Pincio.

7. GRIEG, Sonata—Op. 7.
Allegro.
Andante.
Minnuetto.

Kimball Hall,
Fort Wayne, Indiana,
April Sixth. Nineteen hundred

Morning Musical

Thirty-Seventh Artist Recital.

Philharmonic String Quartette
of Cleveland, Ohio.

SOL. MARCOSSON, 1st Violin.
CARL DUERINGER, 2d Violin.
JAMES D. JOHNSTON, Viola.
CHARLES HEYDLER, 'Cello.

Program.

1. SCHUBERT, ... Quartette in D. Minor
   Allegro.
   Andante con moto.
   Scherzo (allegro molto.)
   Presto.
2. HUBAY, ... Hullamzo Balaton
   MR. MARCOSSON.
3. TSCHAIKOWSKY, ... Andante Cantabile
4. VAN GOENS, ... Scherzo
   MR. HEYDLER.
5. RUBINSTEIN, ... Quartette, Opus 17. No. 2.
   Moderato con moto.
   Molto Lento (Music of the Spheres.)
   Moderato con molto.

Club House,
Fort Wayne, Indiana,
April 21, 1900.

Morning Musical

173rd Program.

Music of France.

1. CHAMINADE.....Le Matin
2. GOUNOD.....Finale to Part II
   Redemption
3. DE BERIOT.....Fifth Concerto
4. GODARD.....Florian's Song
5. GLUCK.....Saint Saen's
   Alceste Variations
6. MOSSE.....Galathee
   Air de Pygmalion
7. *a* GODARD.....Au Matin (Dawn)
   b DUBOIS.....Chaconne
8. GOUNOD.....Cavatine from Queen of Sheba
9. BIZET.....Toreador's Song from Carmen
   for two Pianos

Masonic Temple,
Friday, May fourth,
Nineteen hundred.

WEBER PIANO USED.

Morning Musical

44th Artist Recital.

MRS. JESSIE GAYNOR, Chicago.

LECTURE RECITAL: - - - - "The Child in Music."

The child as an inspiration to composers with a few words as to the development of songs for children.

ILLUSTRATED BY:

Mother Songs

Play Songs

Action Songs

Characteristic Songs

Nature Songs

Songs of the Imagination

Songs to Little Folks.

Wayne Club
December Fifth
Nineteen Hundred and One
Fort Wayne, Indiana.

The HF Group
Indiana Plant
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8/22/2006